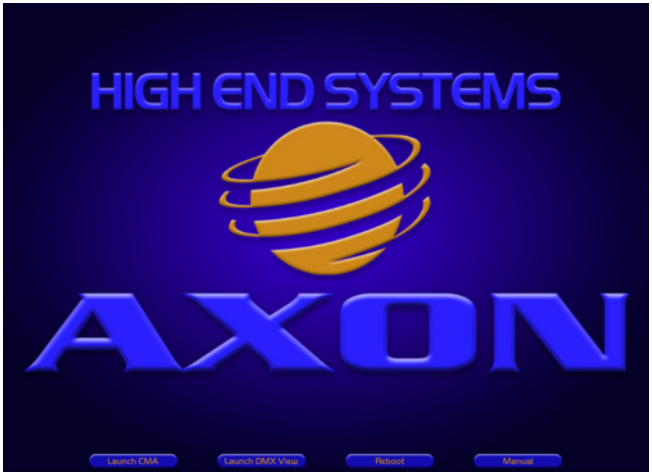


Axon Media Server

with Collage™ Software

User Manual

© Barco Lighting Systems, 2010, All Rights Reserved

Information and specifications in this document are subject to change without notice. High End Systems, Inc. assumes no responsibility or liability for any errors or inaccuracies that may appear in this manual.

Trademarks used in this text: High End Systems, Wholehog, and LithoPatterns are registered trademarks; and Collage, Collage Generator, Hog iPC, the High End Systems globe logo and the Hog logo are trademarks of High End Systems, Inc. or High End Systems Europe Ltd. Belden is a registered trademark of Belden, Inc. Microsoft, DirectX, and Windows are either registered trademarks or trademarks of Microsoft Corporation in the United States and/or other countries. Super HAD and Sony are registered trademarks or trademarks of Sony Corporation in the United States and/or other countries. Art-Net is a registered trademark of Artistic License Corporation. Lightwave 3-D is a registered trademark of Newtek. Mac OS is a trademark of Apple Computer, Inc. registered in the U.S. and in other countries.

Other trademarks and trade names may be used in this document to refer to either the entities claiming the marks and names or their products. High End Systems disclaims any proprietary interest in trademarks and trade names owned by others.

Axon Media Server User Manual
Software Release Version 2.0
July, 2010

HIGH END SYSTEMS®

BARCO
Visibly yours

Contacting High End Systems®

Sales Department

High End Systems, Inc.
2105 Gracy Farms Lane
Austin, TX 78758 USA
voice: 512.836.2242
fax: 512.837.5290
Toll Free: 800.890.8989

Customer Service

High End Systems, Inc.
2105 Gracy Farms Lane
Austin, TX 78758 USA
voice: 800.890.8989
fax: 512.834.9195
toll free: 800.890.8989
email: support@highend.com

World Wide Web: http://www.highend.com

Patents

This High End Systems product is protected by patents and pending patent applications.
Patents owned or licensed by High End Systems include:
US 4,392,187; US 4,602,321; US 4,688,161; US 4,701,833; US 4,709,311; US 4,779,176; US 4,800,474; US 4,962,687; US 4,972,306; US 4,980,806; US 5,010,459; US 5,031,078; US 5,073,847; US 5,078,039; US 5,186,536; US 5,209,560; US 5,278,742; US 5,282,121; US 5,307,295; US 5,329,431; US 5,331,822; US 5,367,444; US 5,402,326; US 5,414,328; US 5,426,576; US 5,430,629; US 5,432,691; US 5,454,477; US 5,455,748; US 5,502,627; US 5,506,762; US 5,515,254; US 5,537,303; US 5,545,951; US 5,588,021; US 5,590,954; US 5,590,955; US 5,640,061; US 5,647,662; US 5,691,886; US 5,702,082; US 5,728,994; US 5,758,955; US 5,758,956; US 5,769,527; US 5,769,531; US 5,774,273; US 5,788,365; US 5,794,881; US 5,795,058; US 5,798,619; US 5,806,951; US 5,812,596; US 5,823,661; US 5,825,548; US 5,828,485; US 5,829,868; US 5,857,768; US 5,882,107; US 5,921,659; US 5,934,794; US 5,940,204; US 5,945,786; US 5,953,151; US 5,953,152; US 5,969,485; US 5,980,066; US 5,983,280; US 5,984,248; US 5,986,201; US 6,011,662; US 6,029,122; US 6,048,080; US 6,048,081; US 6,054,816; US 6,057,958; US 6,062,706; US 6,079,853; US 6,126,288; US 6,142,652; US 6,142,653; US 6,172,822; US 6,175,771; US 6,188,933; US 6,208,087; US 6,219,093; US 6,220,730; US 6,241,366; US 6,249,091; US 6,255,787; US 6,256,136; US 6,261,636; US 6,278,542; US 6,278,545; US 6,278,563; US 6,288,828; US 6,326,741; US 6,327,103; US 6,331,756; US 6,346,783; US 6,421,165; US 6,430,934; US 6,459,217; US 6,466,357; US 6,502,961; US 6,515,435; US 6,523,353; US 6,536,922; US 6,538,797; US 6,545,586; US 6,549,324; US 6,549,326; US 6,563,520; US 6,565,941; US 6,570,348; US 6,575,577; US 6,578,991; US 6,588,944; US 6,592,480; US 6,597,132; US 6,600,270; US 6,601,974; US 6,605,907; US 6,617,792; US 6,621,239; US 6,622,053; US 6,635,999; US 6,648,286; US 6,664,745; US 6,682,031; US 6,693,392; US 6,696,101; US 6,719,433; US 6,736,528; US 6,771,411; US 6,775,991; US 6,783,251; US 6,801,353; US 6,812,653; US 6,823,119; US 6,865,008; US 6,866,390; US 6,866,402; US 6,866,451; US 6,869,193; US 6,891,656; US 6,894,443; US 6,919,916; US 6,930,456; US 6,934,071; US 6,937,338; US 6,955,435; US 6,969,960; US 6,971,764; US 6,982,529; US 6,988,805; US 6,988,807; US 6,988,817; US 7,000,417; US 7,011,429; US 7,018,047; US 7,020,370; US 7,033,028; US 7,048,838; US 7,055,963; US 7,055,964; US 7,057,797; US 7,073,910; US 7,078,869; US 7,092,098; US 7,119,902; US 7,161,562; US 7,175,317; US 7,181,112; US 7,206.023; US 7,210,798; US 7,253,942; US D347,113; US D350,408; US D359,574; US D360,404; US D365,165; US D366,712; US D370,080; US D372,550; US D374,439; US D377,338; US D381,740; US D409,771; AT E169413; CA 2142619; CA 2145508; CA 2245842; DE 22588.4-08; DE 621495; DE 655144; DE 69320175.4; DE 69322401.0; DE 69331145.2; DE 69525856.7; DE 69734744.3; DE 797503; DK 0655144; DK 1447702; EP 0475082; EP 0621495; EP 0655144; EP 0662275; EP 0767398; EP 0797503; EP 0969247; EP 1447702; ES 0621495; FR 0621495; FR 0655144; FR 0662275; FR 1447702; GB 2043769B; GB 2055842B; GB 2283808B; GB 2290134B; GB 2291814B; GB 2292530B; GB 2292896B; GB 2294909B; GB 2295058B; GB 2303203B; GB 2306887B; GB 2307036B; GB 2316477B; IE 0621495; IT 034244BE; 2005; IT 0621495; IT 0655144; JP 3495373; JP 3793577; NL 0621495; NL 0797503; NL 0969247; UK 0621495; UK 0655144; UK 0662275; UK 0797503; UK 0969247; UK 1447702;

Declaration of Conformity

according to ISO/IEC Guide 22 and EN45104

Manufacturer's name: **High End Systems, Inc.**

Distributor's name: **High End Systems, Inc.**

Distributor's address: **2105 Gracy Farms Lane**

Austin, Texas 78758 USA

Declares that the product

Product Name: **Axon**

Product Number: **All**

Product Options: **All**

conforms to the following EEC directives:

73/23/EEC, as amended by 93/68/EEC

89/336/EEC, as amended by 92/31/EEC and 93/68/EEC

Equipment referred to in this declaration of conformity was first manufactured in compliance with the following standards in 2005:

Safety:

EN 60598-1: 1997
EN 60598-2-17; 1990
A1-A3: 1998
A13: 1999

EMC:

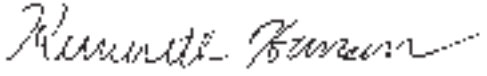
EN 55022

Conducted Emissions Class A
Radiated Emissions Class A
ANSI C63.4 Class A
FCC 47 CFR Part 15 Class A
VCCI V-1/2001.04 Class A

EN 55024

EN 61000-4-2 4/8kV
EN 61000-4-3 A1 3V/m
EN 61000-4-4 1kV/0.5kV
EN 61000-4-5 2kV/1kV
EN 61000-4-6 3 Vrms
EN 61000-4-11 >95%-0.5p, 30%-25p,>95%-250p

EN 61000-3-2 Class A
EN 61000-3-3



USA, Friday, July 09, 2010
Kenneth Stuart Hansen, Compliance Engineer

Product Modification Warning

High End Systems products are designed and manufactured to meet the requirements of United States and International safety regulations. Modifications to the product could affect safety and render the product non-compliant to relevant safety standards.

Mise En Garde Contre La Modification Du Produit

Les produits High End Systems sont conçus et fabriqués conformément aux exigences des règlements internationaux de sécurité. Toute modification du produit peut entraîner sa non conformité aux normes de sécurité en vigueur.

Produktmodifikationswarnung

Design und Herstellung von High End Systems entsprechen den Anforderungen der U.S. Amerikanischen und internationalen Sicherheitsvorschriften. Abänderungen dieses Produktes können dessen Sicherheit beeinträchtigen und unter Umständen gegen die diesbezüglichen Sicherheitsnormen verstoßen.

Avvertenza Sulla Modifica Del Prodotto

I prodotti di High End Systems sono stati progettati e fabbricati per soddisfare i requisiti delle normative di sicurezza statunitensi ed internazionali. Qualsiasi modifica al prodotto potrebbe pregiudicare la sicurezza e rendere il prodotto non conforme agli standard di sicurezza pertinenti.

Advertencia De Modificación Del Producto

Los productos de High End Systems están diseñados y fabricados para cumplir los requisitos de las reglamentaciones de seguridad de los Estados Unidos e internacionales. Las modificaciones al producto podrían afectar la seguridad y dejar al producto fuera de conformidad con las normas de seguridad relevantes.

FCC Information

This equipment has been tested and found to comply with the limits for a Class A digital device, pursuant to part 15 of the FCC rules. These limits are designed to provide reasonable protection against harmful interference when the equipment is operated in a commercial environment. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instruction manual, may cause harmful interference to radio communications. Operation of this equipment in a residential area is likely to cause harmful interference, in which case the user will be required to correct the interference at his own expense.

Important Safety Information

Instructions pertaining to continued protection against fire, electric shock, and injury to persons are found in Appendix D. Please read all instructions prior to assembling, mounting, and operating this equipment.

Important: Informations De Sécurité

Les instructions se rapportant à la protection permanente contre les incendies, l'électrocution, excessif et aux blessures corporelles se trouvent dans l'Annexe D. Veuillez lire toutes les instructions avant d'assembler, de monter ou d'utiliser cet équipement.

Wichtige Sicherheitshinweise

Sicherheitsanleitungen zum Schutz gegen Feuer, elektrischen Schlag, und Verletzung von Personen finden Sie in Anhang D. Vor der Montage, dem Zusammenbau und der Intbetriebnahme dieses Geräts alle Anleitungen sorgfältig durchlesen.

Informazioni Importanti Di Sicurezza

Le istruzioni sulla protezione da incendi, folgorazione, e infortuni sono contenute nell'appendice D. Si prega di leggere tutte le istruzioni prima di assemblare, montare e azionare l'apparecchiatura.

Informacion Importante De Seguridad

En el Apéndice D se encuentran instrucciones sobre protección continua contra incendios, descarga eléctrica, y lesiones personales. Lea, por favor, todas las instrucciones antes del ensamblaje, montaje y operación de este equipo.

Symbols

The following international caution and warning symbols appear in margins throughout this manual to highlight messages.

CAUTION: This symbol appears adjacent to Caution messages. Not heeding these messages could result in personal injury and/or damage to equipment.

WARNING: This symbol appears adjacent to high voltage warning messages. Not heeding these messages could result in serious personal injury.

Packaged Media Notice:

Any use of this product other than consumer personal use in any manner that complies with the MPEG-2 Standard for encoding video information for packaged media is expressly prohibited without a license under applicable patents in the MPEG-2 patent portfolio, which license is available from MPEG LA, L.L.C., 250 Steele Street, Suite 300, Denver Colorado 80206.

Warranty Information

Limited Warranty

Unless otherwise stated, your *product (excluding the lamp)* is covered by a one year parts and labor limited warranty. The lamp warranty for Christie projectors is 120 days or 500 hours whatever comes first. It is the owner's responsibility to furnish receipts or invoices for verification of purchase, date, and dealer or distributor. If purchase date cannot be provided, date of manufacture will be used to determine warranty period.

Returning an Item Under Warranty for Repair

It is necessary to obtain a Return Material Authorization (RMA) number from your dealer or point of purchase BEFORE any units are returned for repair. The manufacturer will make the final determination as to whether or not the unit is covered by warranty.

Any Product unit or parts returned to High End Systems must be packaged in a suitable manner to ensure the protection of such Product unit or parts, and such package shall be clearly and prominently marked to indicate that the package contains returned Product units or parts and with an RMA number. Accompany all returned Product units or parts with a written explanation of the alleged problem or malfunction. Ship returned Product units or parts to: 2105 Gracy Farms Lane, Austin, TX 78758 USA.

Note:Freight Damage Claims are invalid for fixtures shipped in non-factory boxes and packing materials.

Freight

All shipping will be paid by the purchaser. Items under warranty shall have return shipping paid by the manufacturer only in the Continental United States. Under no circumstances will freight collect shipments be accepted. Prepaid shipping does not include rush expediting such as air freight. Air freight can be sent customer collect in the continental United States.

REPAIR OR REPLACEMENT AS PROVIDED FOR UNDER THIS WARRANTY IS THE EXCLUSIVE REMEDY OF THE CONSUMER OTHER THAN THE LIMITED WARRANTY STATED ABOVE. HIGH END SYSTEMS, INC. MAKES NO WARRANTIES, EXPRESS OR IMPLIED, WITH RESPECT TO ANY PRODUCT, AND HIGH END SPECIFICALLY DISCLAIMS ANY WARRANTY OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE. HIGH END SHALL NOT BE LIABLE FOR ANY INDIRECT, INCIDENTAL OR CONSEQUENTIAL DAMAGE, INCLUDING LOST PROFITS, SUSTAINED OR INCURRED IN CONNECTION WITH ANY PRODUCT OR CAUSED BY PRODUCT DEFECTS OR THE PARTIAL OR TOTAL FAILURE OF ANY PRODUCT REGARDLESS OF THE FORM OF ACTION, WHETHER IN CONTRACT, TORT (INCLUDING NEGLIGENCE), STRICT LIABILITY OR OTHERWISE, AND WHETHER OR NOT SUCH DAMAGE WAS FORESEEN OR UNFORESEEN.

Warranty is void if the product is misused, damaged, modified in any way, or for unauthorized repairs or parts. This warranty gives you specific legal rights, and you may also have other rights specific to your locality.

What You Should Know About Copyright

The following FAQ can help you understand copyright laws and how they apply to content used with the DL.3, DL.2 and Axon media servers.

By *Suzy Vaughan Associates* for High End Systems.

I want to use a film clip from "When Harry Met Sally" in a promotional piece advertising my services. What do I have to do to be able to do that?

First of all, you need to obtain permission to use the clip from its owners. The clip is considered intellectual property, just as though it were your car or some software code developed by and belonging to Microsoft. This is because the U.S. Copyright Act gave creators of literary works (which include books, films, television programs, art works, still photos and musical compositions and recordings) the right to sell or license these works and to make money from them for the period of the copyright.

But what about public domain material? I heard that lots of material is in the public domain and can be used for free.

Once the copyright runs out, the creative work falls into the public domain and can be used freely by anyone without payment or licensing. If the work is not public domain, it is considered literary property. The Copyright Act provides substantial penalties for copyright infringement ranging from $10,000 for accidental infringement to $250,000 for willful infringement. However, contrary to popular belief, there really is not that much material in the public domain so this approach will limit you creatively.

What if I want to use a clip in a public performance? It's not being filmed or taped. Surely I don't need permission for that?

Public gatherings require clearance whenever copyrighted data is projected to audiences, or for any use other than just personal viewing. Concerts, trade shows, industrial shows, parties and raves are all examples of public performance and permission must be obtained.

Suppose I want to use a still photo or a magazine cover or a television clip? Do I have to obtain permission for them too?

Yes, they are also copyrighted works, whose owners must grant a license for their usage.

Do I need any other permissions to use this material?

In many cases you do. You may need to obtain permission to use the appearance of actors who appear in the clip as well as pay the writers and directors of the film that your clip comes from.

What about music? I hear you can use 8 bars for free.

8 bars for free is a fallacy that has been passed around as a fact for a long period of time. However, it isn't true. Both musical compositions and records require licensing and payment.

What about High End Systems material included with Axon and DL.2 media servers? Do I have to clear that?

No. High End Systems has worked to provide clearance for the content that is provided with Axon and DL.2 media servers. Any materials you received directly from HES with the purchase of a new media server have already been properly licensed for your use in shows and presentations. That does not, however, license you to sell this content separately from High End Systems media servers. Also, please be sure that any new content you obtain from outside sources is properly cleared for public presentation.

This sounds really difficult and I don't know how to do it? What do I do to properly license copyrighted material?

You need to consult with a Content Clearing House or with a properly licensed Intellectual Property Attorney. Content clearinghouses are typically less expensive to work with and have well established industry relations

that can result in cost savings. High End Systems uses and highly recommends Suzy Vaughan Associates. Suzy Vaughan Associates has 20 years of experience in clearing clips, talent, and music for use in any number of venues. Their clients include Barbara Streisand, Michael Jackson, and The Emmys among other shows.

You can obtain more information about Suzy Vaughan Associates' services by calling 818-988-5599 or emailing info@suzyvaughan.com. Their website is www.suzyvaughan.com. Suzy Vaughan is also an attorney specializing in intellectual property issues.

How much does it typically cost to license copyrighted material?

The answer depends entirely on what material you want to use and how you plan to use it. Prices can range from hundreds of dollars for photography content to thousands of dollars for a highly desirable film/video clip. Since price is content-sensitive, the best thing to do is to contact a clearinghouse like Suzy Vaughan Associates and let them find out for you.

Table of Contents

Chapter 1: Axon Media Server with Collage™ Software User Manual

Contacting High End Systems® ii
Patents ii
Declaration of Conformity iii
Product Modification Warning iv
FCC Information iv
Important Safety Information iv
Symbols v
Packaged Media Notice: v
Warranty Information v
What You Should Know About Copyright vi

Chapter 1: Product Overview

This chapter describes features and specifications for the Axon Media Server and the Content Management Application (CMA) software.

Features 1
System 1
Graphics Engine 2
Content Management Application 2

Related Products and Optional Accessories 3

Chapter 2: Setup and Configuration

Hardware setup includes mounting, connecting to power and Ethernet and DMX linking. Software setup includes launching the Content Management Application (CMA) and setting configuration options.

Hardware Setup 5
Unpacking the Axon Media Server 5
Replacing a Power Cord Cap 6
Installing a Line Cord Cap - U.K. Only 6
Vatic Fitter Heads Information - Danmark 6
Hardware Connections 7
Mounting the Server 7
Linking Axon 8
Setting up a Standard DMX Link 8
Using an Ethernet Link 8
Linking Configurations 9
Powering On the Axon Server 10

Software Setup **11**
The Axon Desktop 11
Launching the Content Management Application (CMA) 12
Verifying and Uploading Software 12
Configuring Axon 13

Shutting Down the Server **15**

Chapter 3: Live Video Input and Control

The Axon media server can receive and control standard or high definition live video from an external source.

Live Video Sources **17**
Vivo Adaptor for S-Video 18
S-Video 18
Serial Digital Interface (SDI) 18
High Definition SDI 19
Installing a HD-SDI Card 19
Selecting HD-SDI Format 20

Accessing Live Video Feed in the Graphics Engine **21**
Accessing S-Video and HD-SDI Capture in the Graphics Engine 21
S-Video Capture 21
SDI Video Capture 21

Chapter 4: DMX Programming Basics and Quick Start

If you are new to DMX programing, this chapter gives you a brief overview on programming DL.3, DL.2, and Axon media servers and an example of using a Wholehog console to patch and display output from a media server.

DMX Programming Overview **23**
DMX512 Links 23
8-bit vs. 16-bit DMX Parameters 23
Determining a DMX Start Channel 24
Overview 24
Digital Lighting Products 24

Lighting Console Tips **25**
Fixture Libraries 25
Patching Digital Light Fixtures and Axon Media Servers 25
DMX Output Displays 26

Wholehog Programming Notes 26
Play Speed 26
Mask Strobe 26
Play Modes (Opacity) 26
CMY 26
Control Channel Functions 26

Quick Start with a Wholehog Console 27

Chapter 5: Tutorials

Five simple lessons get you started programming DL.3, DL.2, and Axon media servers with a Wholehog or other DMX console.

Fixture Set-up (DL.3 and DL.2 Fixtures) 29

Lesson 1: Cross Fading Between Graphic Objects 30
Define Graphic Object 1 30
Add the DL.3 logo as Graphic Object 2 30
Define Graphic Object 3 30
Create Crossfade Cues 30

Lesson 2 - Working with Multiple Graphic Objects 31
Apply Transparency Effects 31

Lesson 3 - Girt, the Fire Breathing Lizard 32
Define Graphic Object 1 32
Define Graphic Object 2 32
Define Graphic Object 3 32

Lesson 4: 3-D Objects, Rotation, Wobbulation, and Glow. 34
Define Graphic Object 1 34
Define Graphic Object 2 34
Adjust this effect with the Modifier parameters. 35

Lesson 5: Viewpoint 36
Define Graphic Object 1 36
Define Graphic Object 2 36
Define Graphic Object 3 36
Apply a Global Solarize Effect 37
Adjust Global Viewpoint Mode 37

Chapter 6: Graphics Engine Overview

DL.3, DL.2, and Axon Media servers all use the same graphic engine software to control content selection, playback, and 3-D Object and Global manipulation.

Protocol Options 39

Image Optimizing Controls 40

Graphics Control Hierarchy **40**
Graphics Engine Function Flow 41
Graphics Engine Functions **42**
Object Graphic Functions 42
Global Functions 42
Making Graphics Effect Choices **42**

Chapter 7: Graphic Functions: Defining Content

Each Graphic Object's content is composed of a 3-D object overlaid with a media file. This chapter outlines how to select an image's object and media file components as well as define the video segment and its playback.

Content Overview **43**
Selecting Content **43**
Content Selection Parameters **44**
Object 44
Media Folder 45
Media Folder Descriptions 46
Media File 47
Defining a Media File Segment **47**
In Frame and Out Frame Parameters 47
Segment Selection Examples 48
Defining Playback **49**
Playback Mode 49
Scrubbing 49
Playback Speed 50

Chapter 8: Graphic Functions: Rotation, Position, Scale

You can independently control each Graphic Object's rotation direction and speed; along with its position and scale in X, Y, and Z axis directions.

Rotating a 3-D Object **51**
Rotation Parameters **53**
X Rotation 53
Y Rotation 54
Z Rotation 55
Scaling the Object **56**
X Scale 56
Y Scale 57
Z Scale 58

Changing Object Position 59
X Position 59
Y Position 60
Z Position 61

Chapter 9: Graphic Functions: Opacity and Effects

You can adjust opacity and apply a variety of color mixing and geometric effects to each individual Graphic Object.

Opacity 63

Visual Mode 64

Visual Mode Options 66
Color to B/W 66
Content Optimization 66
Chroma Shift 67
CTO/CTB 67
Drop Shadow 68
Exposure Control 69
Faux LED 70
Faux Tile 71
Film Roll 72
Fire Gradient 72
Flip 73
Fuzzifier 74
Gray maker 1 75
Gray maker 2 76
Invert Black and White, Keep Color 76
Negative Art 78
Pan and Scan 79
Pixelate 80
Posterizer 81
Push to Red 82
Push to Sepia 83
ShakeNBake 84
Texture Mixing 84
Zoom Blur 85

Effect Mode Parameters 86

Chapter 10: Global Functions

Global Graphic controls affect the composite image created by defining multiple separate object graphics. You can adjust intensity, define masks, select a point in space to view the composite image, and control keystone correction.

Global Intensity 91

Global Effect Mode Channels 92

Global Control 98

Shutdown and Reset Options 98

On-Screen Statistics 98

Spherical Control Statistics 98

Performance Statistics 98

Text Color 98

All-in-One Control Option..... 99

Masking Control 101

Mask Shape Select and Strobing.....101

Mask Shapes 101

Strobing Mask Shapes.....101

Mask Size.....102

Mask Edge Fade 103

Image Edge Fade 104

Keystone Correction Parameters 105

Keystone X Ratio.....106

Keystone Y Ratio 106

Framing Parameters 107

Global Viewpoint Mode 108

Perspective View, Spherical Coordinates 108

Perspective View, Cartesian Coordinates.....108

Orthogonal View, Cartesian Coordinates 108

Variable Edge Blending.....108

Viewpoint Position X 109

Viewpoint Position Y 109

Viewpoint Position Z (Zoom) 109

Chapter 11: Global Functions: Collage Generator™ Effect

Using the Collage Generator™ effect option lets you configure multiple media server outputs to display a single image in arrays up to 16 units horizontal by 8 units vertical.

Collage Generator Options 112

Automated Collage Options 112
User Segmented Collage Options 113
Adjusting the Collage Array with Global Modifier Parameters 114
Collage Setup Example 116
Variable Edge Blending 117
Setting up Variable Edge Blending: 118

Mapping a Collage to a Spherical Surface 118

Spherical Mapping Setup Guide 118
Before You Begin 118
Mapping Two Outputs to a Sphere 119
Spherical Mapping Tips 121

Creating Custom Content for the Collage Generator Effect 121

Collages Using Live S-Video and SDI Input 121

Chapter 12: Effect Mode Options Descriptions

Effects can be applied to the Media File content (texture) mapped onto a 3-D object. Multiple Color and Geometric effects are available in Effect Mode parameters for both individual Graphic object and Global control.

Effect Mode Color Options 124

All or Nothing 124
Background Color 125
Background Color Cycle 125
CMY 126
CMY Add All Pixels 127
CMY Add Non-black Pixels 128
Color Cycle 129
Color DeConverge 129
Colorize Gray Scale 130
Color to Alpha 131
Color to Alpha, Inverted 132
DotP and Resample 133
Edge Detect Black and White 134
Edge Detect Black and White 2 135
Edge Detect Color 136
Edge Fade Color 137
Glow 138

Glow Color Cycle 138
HS Effect Mode Options 139
HS to Gray 139
HS Selected to Transparent 140
HS to Transparent 140
Intensity Key 141
Mask Color 142
Mask Color and Edge Fade Color 143
RGB Add, All Pixels 144
RGB Add2, All Pixels 144
RGB Add to Non-black Pixels 145
RGB Invert 146
RGB Invert and Swap to BRG 147
RGB Invert and Swap to GBR 148
RGB Scale 149
RGB Swap to BGR 149
RGB Swap to BRG 150
RGB Swap to GBR 151
RGB Swap to GRB 152
RGB Swap to RBG 153
Scan Line 154
Sharpen 155
Solarize 156
Solarize 1 156
Solarize 2 157
Solarize 3 157
Solarize 4 157
Solid Color RGB 158
Transparent Color 159
Transparent Color Coarse 159
Transparent Color Fine 159
Transparent Color Medium 159
Transparent Color, Invert 160
Transparent Color Invert, Coarse 160
Transparent Color Invert, Medium 160
Transparent Color Invert, Fine 160
UV Effect Mode Options 161
UV to Gray 161
UV Selected to Transparent 162
UV to Transparent 162
Yxy Luminance Scaling 163

Geometric Effect Options 164
Cartoon Edge 164
Chroma Shift 165
Collage Generator 166
Collage Generator 166
Enhanced Collage Generator 166
Collage Gen 3 166
Collage Generator Wrap 166
Collage Gen 3 Wrap 167
Segmented Collage Generator 167
Segmented Collage Gen 3 167
Segmented Collage Generator Wrap 167
Segmented Collage Gen 3 Wrap 167
Curved Surface Support 168
Digital MSpeed 170
Downward Vertical Streaks 171
Drop Shadow 172
Faux LED 173
Faux Tile 174
Film Burn/Unburn 175
Film Noise 176
Film Roll 177
Flip 178
Edge Frame Profiles 179
Framing Shutter Emulation 179
Fuzzifier 181
Gaussian Blur 182
Gaussian Halo 183
Horizontal Mirror 184
Image Scale and Rotate 185
Lens Grid 186
Magnifying Lens 187
Magnifying Lens 2 188
Mattes 189
Pan and Scan 191
Particle System 192
Particle System 1 192
Particle System 2 194
Particle System 3 194
Picture in Picture 195
Prerotation Translation 196
Pixelate 197
Pixel Twist 198

Prism 199
Raindrop 200
Scene Change 201
ShakeNBake 202
Sinewave, Circular 203
Sinewave, Circular w/X Axis Wobbulation 203
Sinewave, Circular w/Y Axis Wobbulation 203
Sinewave, Circular w/Z Axis Wobbulation 203
Sinewave, Horizontal 204
Sinewave, Horizontal w/X Axis Wobbulation 204
Sinewave, Horizontal w/Y Axis Wobbulation 204
Sinewave, Horizontal w/Z axis Wobbulation 204
Sinewave, Vertical 205
Sinewave, Vertical w/X Axis Wobbulation 205
Sinewave, Vertical w/Y Axis Wobbulation 205
Sinewave, Vertical w/Z Axis Wobbulation 205
Slats 206
Vertical Slats 206
Horizontal Slats 206
Spherical Mapping 207
Spherical Mapping, Outside 207
Spherical Mapping, Inside 207
Modifier Parameter Adjustments 207
Texture Mixing 209
Texture Ripple, Asymmetrical Circular 210
Texture Ripple, Circular 210
Texture Ripple, Horizontal 211
Texture Ripple, Vertical 211
Texture Shift 212
Tiling On 213
Transparent Wipes 214
Zoom Blur 215

Chapter 13: Content Management Application (CMA)

A Content Management Application (CMA) running on an Axon media server or a computer connected through an Ethernet network gives you remote control of content, software and configuration management functions.

Launching the CMA 218
Installing the CMA on Your Computer 218
Launching the CMA on Axon 218
Auto Discovery 219
Fixture Identification 219

The CMA Client Window 220
Viewing Server Identification Information 221
Content Organization 222
Preloaded Stock Content 222
Custom User Content 223
Media Files 223
Object Files 224
Viewing Server Configuration Data 225
Viewing Content 225
Viewing Folders 225
Viewing Files 226
Managing User Content 228
Naming and Deleting User Content Files and Folders 228
Assigning DMX Values to User Content 228
Assigning DMX Values Automatically 228
Editing User Content DMX Values 229
Valid DMX Values 229
Moving User Content Files and Folders 230
Downloading Content from a Media Server to Your Local Drive 231
Uploading Content from Your Local Drive to a Media Server 232
Content Scanning 232
CMA Interaction 233
Content Loaded Prior to Version 1.5 235
Warnings 235
Errors 235
Archiving User Content 237
Using Local Archives to Prepare Content Offline 237
Creating a Local Archive 237
For CMA Running Windows OS 237
For CMA Running Mac OS 238
Creating Content Backup Archive 238
Deploying a Content Archive 238
Cloning User Content 239
Deleting Content 240
DMX Summary 240
Upgrading Software 242
Verifying Software Versions 242
Upgrading the CMA Software 242
Upgrading Server Software 242

Viewing Server Configuration 244
Viewing Current Configuration of All Servers 244
Configuring Columns 245
Re-Order Columns 245
Viewing Individual Fixture Configuration Values 245
DL.3 and DL.2 Media Server Configuration Options 248
Server Tab 248
DMX Settings 248
Server Info 249
Version Info 249
Miscellaneous 249
Fixture Tab 250
Projector Settings 250
Fixture Settings 250
Display Settings 251
Projector Diagnostics 251
Lamp Tab 252
Test/Reset Tab 253
Home/Reset 253
Self Tests 253
Hardware Tab 254
Server 254
Performance 254
Capture 255
Projector 255
I/O Tab 256
Signal Format 256
Signal Routing 256
Axon Media Server Configuration Options 257
Server Tab 257
DMX Settings 257
Server Info 257
Version Info 258
Miscellaneous 258
Display Settings Tab 259
Graphics Output Display Settings 259
Projector Settings 259
Self Tests 259
Hardware Tab 260
Server 260
Performance 260
Capture 260

I/O Tab 261
Signal Format 261
Configuration Example 262

Chapter 14: Maintenance and Troubleshooting

This chapter includes information on maintaining filters, and some basic troubleshooting procedures.

Maintaining the Filtering System 265
Cleaning and Replacing Filters 265
General Troubleshooting 266
LED Functionality 266
Restarting Axon 266
Protocol Viewer on Axon Desktop 267

Chapter 15: Restoring the System

You can perform a system restore on a DL.3, Axon, or DL.2 Server with your System Restore CD.

Hardware Requirements 269
Performing the System Restore 269

Chapter 16: Graphic Functions: Synchronizing Content

After designating a master fixture, you can synchronize the content of other Axon, DL.3, or DL.2 fixtures to any Graphic Object on the master in terms of playback time, rotation or both.

Network Synchronization Overview 273
Network Synchronization Requirements 273
Network Synchronization Capabilities 274
Programming Synchronization 274
Sync To Parameter 274
Sync Type Parameter 274
Effect Synchronization 275
Synchronizing a Server to Itself 275
Synchronizing a Master Server to another Server 275

Appendix A: DMX Protocol

DL.3 and DL.2 Digital Lights, and Axon Media Servers utilize the same DMX protocol with the following variations:

DL.3 and DL.2 fixtures include channels for motion and camera control

DL.2 and original Axon media servers allow a maximum of four Graphic Objects instead of nine

DL.3 and DL.2 Version 2 DMX Channel Assignment 277
DL.3 and DL.2 Mechanical Control.....277
DL.3 and DL.2 Global Control 278
DL.3 and DL.2 Graphic Object Control 279

Axon Media Server Version 2 DMX Channel Assignment 280
Axon Global Control 280
Axon Graphic Object Control 281

Parameter Description and Options 282

Appendix B: Custom User Content

There are several considerations to keep in mind when creating custom content to control with the DL.2, DL.3 or Axon graphics engine software.

Preparing Custom Content 311

Encoder Selection 311

Creating 3-D Objects 312

Managing Custom Content 312

Appendix C: Axon Media Server Specifications

Fixture mechanical, electrical, optical and component specifications are listed.

Mechanical 313

Computer 313

Video Output 313

Operation 314

Environmental Specifications 314

Cable and Connector Specifications 314
Video Connectors: 314
Peripheral/Network Connectors: 314
DMX Connectors.....315

Appendix D: Safety Information

Appendice E: Importantes Informations Sur La Sécurité 318
Anhang E: Wichtige Hinweise Für Ihre Sicherheit 319
Apéndice E: Información Importante De Seguridad 320
Appendice E: Importanti Informazioni Di Sicurezza 321
Vigtig Sikkerhedsinformation 321

Chapter I:

Product Overview

This chapter describes features and specifications for the Axon Media Server and the Content Management Application (CMA) software.

Axon is a rack mounted unit housing the same media server found in the DL.3 and DL.2 Digital Light fixtures from High End Systems. The built-in 32-bit **Graphics Engine** software utilizes Windows XP Embedded and DirectX application programming interface to provide extensive image control of up to three 3-D graphic objects.

Axon media servers use the DMX512 protocol to control digital media allowing you to position, scale, rotate, apply visual effects and color mix graphic objects. You can define up to three of these objects and then apply global effects to the composite image.

The **Content Management Application** (CMA) operates on Axon and allows you to upload, move and clone content files, configure fixtures, and upgrade software. You can monitor performance metrics and downlog log files when required for support. Using the CMA, you can also perform the same functions remotely on multiple media servers over an Ethernet network.

Features

System

- Software based on Windows XP Embedded and DirectX technology
- Powerful Content Management and Configuration software can remotely manage multiple Axon, DL.3, and DL.2 media servers.
- Supports importing of custom content including: 3D objects, media files, still images
- Provides DMX512 and Art-Net capability
- Upgrades software remotely
- Includes a royalty-free stock digital art collection including over 1000 lighting-optimized files
- Accepts SDI, HD-SDI, and S-Video input
- On board DVD drive for copying content into the Axon Server as well as burning User content onto DVD/CD.
- Collage™ software included with graphics engine
- Powered by a Intel Core2Quad 2.4 GHz processor with an ATI Radeon HD4850 Graphics Processor and Decklink SDI - High Definition capture card.

Note: Some earlier versions of Axon media servers may have a different hardware configuration. Find all hardware configurations listed by serial number at the DL.3 support page of the High End System website (www.highend.com/support).

Graphics Engine

- Simultaneous playback of three discrete media streams on separate 2D/3D objects
- Image Optimizing Controls let you adjust both Black Level and Contrast for each cue and for each image
- 34 Object parameters give you graphic controls for each individual media stream including:
  - A choice of multiple play modes and play speeds
  - The ability to define any segment of a video loop including Scrub capability
  - Three Graphic Effect Mode channels provide multiple color mixing and visual effects
  - Variable Opacity to allow for crossfading or dissolves between media streams
  - Full control of image Rotation, Positioning and Scaling on X, Y and Z axes
  - Visual Modes that let you control black level and contrast to optimize content
- 52 Global parameters provide graphic controls to the composite image created by up to nine media streams
  - Collage Generator™ technology configures multiple media server outputs to display a single image in arrays up to 16 horizontal x 8 vertical.
  - Curved Surface Support corrects for shape distortions that occur when you project onto surfaces that aren't flat.
  - Intensity overlays the opacity control to provide system-wide intensity level
  - Overall image Color Mixing applied to composite media stream image
  - Five Global Effect Mode channels provide multiple effects that can be applied to the composite image
  - Multiple Mask selections with edge fading and strobe effects
  - Edge fading for creating montages
  - Keystone correction of output projection
  - Digital Framing Shutters
  - Viewpoint controls provide ability to change viewing angle/perspective on images
- Multiple modes for synchronizing content playback on multiple media servers linked through an Ethernet network.

Content Management Application

- Available for Windows and Mac operating systems
- Communicates with other DL.3, DL.3F, DL.2, Axon media servers over an Ethernet network
- Uploads and downloads custom digital content to fixtures on a DMX link
- Configures DL.3, DL.3F, DL.2 and Axon media servers
- Updates software including content, applications, and operating system to DL.3, DL.3F, DL.2 and Axon media servers.

- Three “gas gauges” in the server’s Hardware Tab let you view available CPU, GPU and HDD resources remaining. This gives you the information you need to manage additional layers within the capabilities of the hardware available in their system.
- Log File Download available in All Servers view in the CMA to provide troubleshooting information to customer service if a problem occurs. Logs are saved with a .dlf (digital log file) extension.

Related Products and Optional Accessories

The following table lists related products and accessories available for the Axon Media Server. For more information, contact your High End Systems dealer/distributor (see *Contacting High End Systems®* on page ii).

Part Description	Part Number
Wholehog 3 lighting console	61020001
Road Hog Full Boar lighting console	A6020001
Male 5-pin DMX terminator	90404039
Heavy duty 5-pin XLR cable (10’)	55050017
Heavy duty 5-pin XLR cable (25’)	55050018
Heavy duty 5-pin XLR cable (50’)	55050019
Heavy duty 5-pin XLR cable (100’)	55050020

Chapter 2:

Setup and Configuration

Hardware setup includes mounting, connecting to power and Ethernet and DMX linking. Software setup includes launching the Content Management Application (CMA) and setting configuration options.

Hardware Setup

The following steps make up the hardware setup for Axon servers:.

1. **Unpack the Axon Media Server.**
2. **Install a power cord cap if necessary for your location.**
3. **Connect a monitor to the top DVI port and to power for accessing the Content Management Application (CMA). A DVI/VGA Adapter is supplied if needed.**
4. **Connect a monitor or other output device to the bottom DVI port and to power. A DVI/VGA Adapter is supplied if needed.**
5. **If you want to use the CMA from a remote computer or synchronize this server with other Axon and DL.2 units, connect to Ethernet link.**
6. **Connect Axon media server to a DMX controller via DMX cabling or an Art-Net box on an Ethernet network.**
7. **Connect the Axon media server to power.**

Unpacking the Axon Media Server

Your Axon media server ships with the following:

- Rack mountable Axon unit
- USB Mouse
- USB Keyboard
- Power Cord
- Two DVI/VGA Adapters
- DMX Interface cable.
- Documentation CD that contains
  - — CMA application (Mac and Windows)
  - — User Manual in .pdf format
  - — Server software
  - — Recovery software image

High End Systems® assumes no responsibility for products that are damaged during transport. Return a product for repair in its original packaging.

Before sending anything to the factory, call your High End Systems dealer/distributor for a Return Material Authorization (RMA) number. The factory cannot accept any goods shipped without an RMA number.

Replacing a Power Cord Cap

Axon ships with an IEC power cord. Different locations (even within the same country) may require a different power cord cap to connect the server to a power outlet. Because of the variety of power cord caps used worldwide, High End Systems, Inc. cannot make specific recommendations for the power cord cap. Contact a local authority for the type of power cord cap needed. When installing the power cord cap, note that the cores in the mains lead are colored according to the following code:

- green and yellow = earth
- blue = neutral
- brown = live

Installing a Line Cord Cap - U.K. Only

In the United Kingdom, core colours in the mains lead of this equipment may not correspond with the coloured markings identifying the terminals in the fixture's plug. In that case, install a line cord cap according to the following code:

- Connect the green and yellow core to the plug terminal marked with the letter "E," or by the earth symbol ⏚ or coloured green, or green and yellow.
- Connect the blue core to the terminal marked with the letter "N" or coloured black.
- Connect the brown core to the terminal marked with the letter "L" or coloured red.

WARNING:
Class 1 equipment - This equipment must be earthed.

Vatic Fitter Heads Information - Danmark

Advarsel: Beskyttelse mod elektrisk chock.

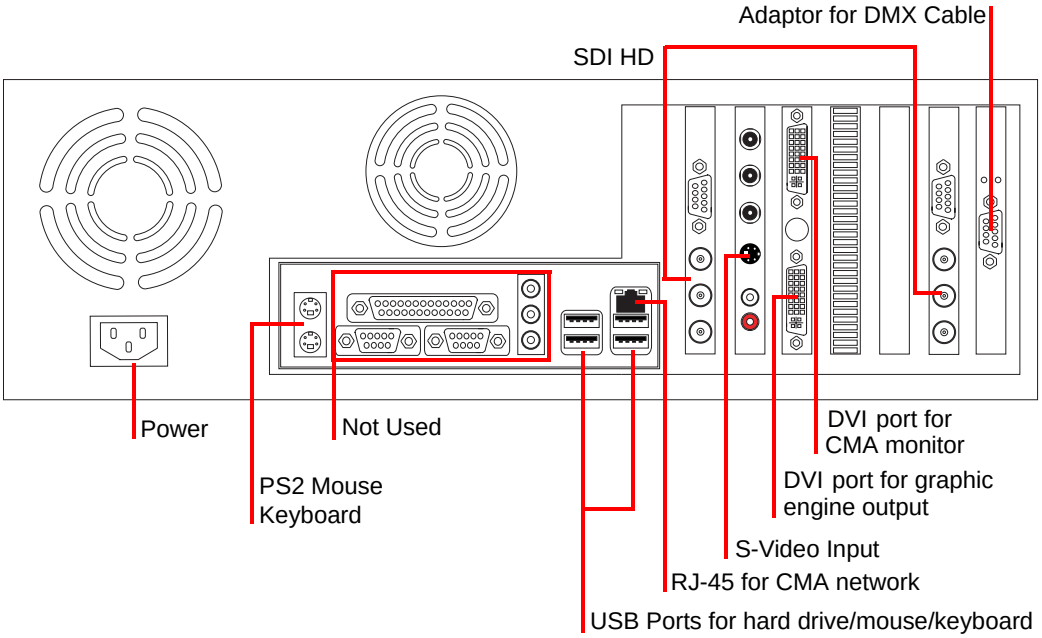
Vigtigt!

Lederne med gul/groen isolation maa kun tilsluttes en klemme maerket ⏚ eller ⏚

Hardware Connections

The Axon back panel provides ports for:

- **DMX Adaptor** for 5-pin DMX Data In and Data Out (see *Setting up a Standard DMX Link* on page 8 for more information)
- **Ethernet** to connect to other Axon, DL.3 and DL.2 units and your computer. (see *Using an Ethernet Link* on page 8).
- Four **USB** ports for connecting peripheral hard drives, flash drives, keyboard or mouse.
- Two **DVI** outputs on graphics card for connecting a monitor for startup and an output display device (another monitor, a Digital light, or a projector). Use **DVI to VGA** adaptors that shipped with your Axon unit.
- **S-video** connector for live video input, and accessing the feed in the graphics engine.
- Two BNC connections for two **SDI-HD** video cards supporting both standard and high definition SDI.



Note: ***To initialize the graphic card ports, both DVI ports must have devices connected when starting the media server. When only one port is connected, it defaults to display the graphics engine output and will not display the CMA screen.***

Mounting the Server

The Axon media server mounts in any standard 3U rack.

Linking Axon

Setting up a Standard DMX Link

You can link the Axon server to fixtures on a standard DMX512 link using XLR cabling. The number of fixtures on a link is determined by the combined number of channels required by all the devices. The DMX channel range is determined by the protocol mode you choose.

Use data-grade cable and 5-pin XLR cable connectors. Data-grade cable is designed to carry a high-quality signal with less susceptibility to electromagnetic interference and less degradation over long distances. For cable and connector specification, see *Cable and Connector Specifications* on page 314.

Test each cable with a voltage/ohm meter (VOM) to verify correct polarity and to make sure that the negative and positive pins are not grounded or shorted to the shield or to each other.

CAUTION!
Do not connect anything to the ground lug on the XLR connectors.
Do not connect or allow contact between the common (cable shield) and the server's chassis ground. Grounding the common could cause a ground loop and/or erratic behavior.

To establish a DMX link:

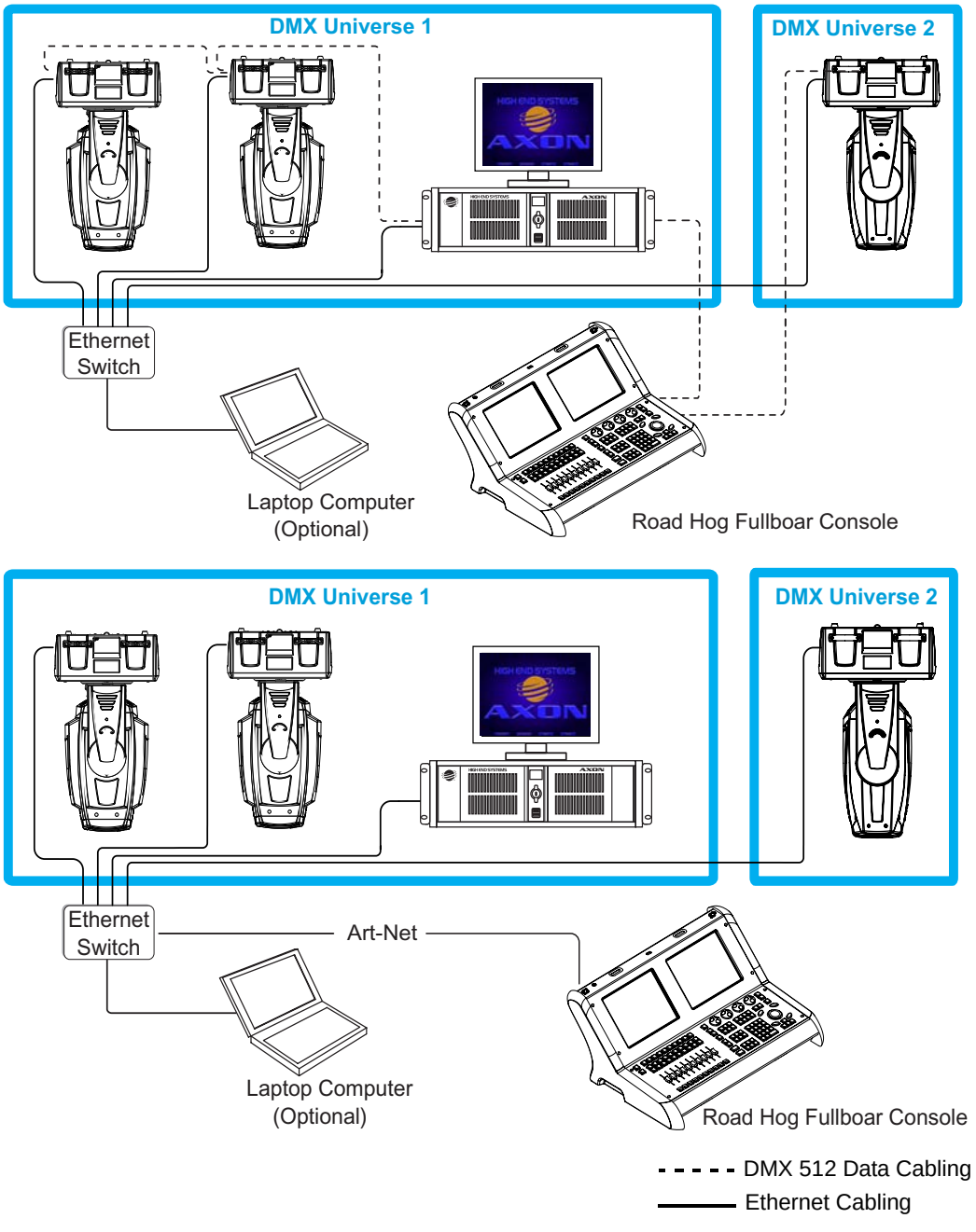
1. Connect the male XLR connector of a DMX Data cable to the controller's DMX Data Out connector.
2. Connect the Data cable's female XLR connector to the Data In connector of the first (or next) device on the DMX link.
3. Continue linking the remaining devices connecting a cable from the Data Out connector of each fixture to the Data In connector of the next fixture on the link.
4. Connect a terminator to the Data Out connector of the last fixture in the link (see *Powering On the Axon Server* on page 10). For information on obtaining a terminator, see *Related Products and Optional Accessories* on page 4. You can construct a terminator according to the specifications listed in *Cable and Connector Specifications* on page 314.

Using an Ethernet Link

Connecting multiple media servers to a common Ethernet network allows you to use the CMA to remotely manage content uploads and configuration for all the linked servers. An Ethernet link is also required if you want to synchronize playback between media servers. If you are using a DMX console and other automated lighting products compatible with Art-Net, an Ethernet network can also serve as the link for DMX control.

Linking Configurations

The following diagrams show configuration options for linking Axon,, DL.3 and DL.2 media servers to each other via Ethernet. The laptop shown is optional since the CMA can be accessed directly on any Axon server on the link.



Powering On the Axon Server

WARNING:
This equipment is designed for connection to a branch circuit having a maximum overload protection of 20 A.

CAUTION:
Do not power on the server until *verifying* that the line cord cap is suitable for the power source in your location. For more information, see *Replacing a Power Cord Cap* on page 6.

To power on Axon, connect it to an appropriately-rated power source. If the media server doesn't start, check that the manual power switch behind the right door on the front panel is ON.

Note: ***To initialize the graphic card ports, both DVI ports must have devices connected when starting the media server. When only one port is connected, it defaults to display the graphics engine output and will not display the CMA screen.***

Software Setup

Software setup for Axon requires the following steps described in this section:

1. **After powering on the Axon media server, launch the CMA software**
2. **Check the software version installed and upgrade if necessary.**
3. **Configure the Axon server DMX source, DMX protocol, and DMX Start Channel.**

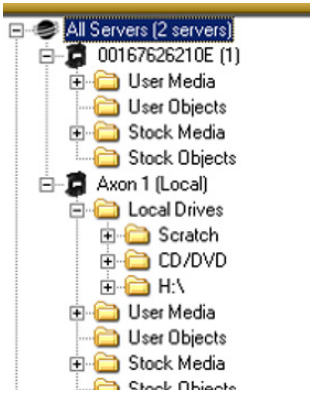
The Axon Desktop

Upon starting, the CMA monitor will display the Axon Desktop. Buttons on the desktop let you:

- **Launch CMA** software
- **Launch DMX View** that displays the current DMX control setting for all the channels on this media server
- **Reboot** the system
- Launch the online **Manual**

NOTE: ***If you do not see the CMA screen upon powering up the Axon media server, check that the monitor is connected to the top DVI port and that another output device is connected to the bottom DVI port. If only one port is connected, it defaults to media server output and the CMA screen will not be displayed.***

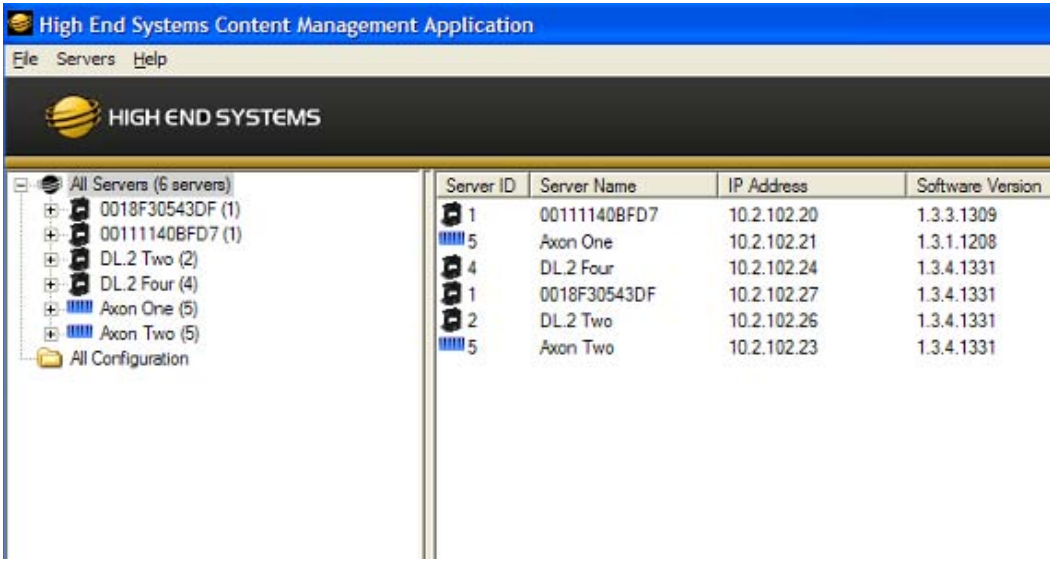
Launching the Content Management Application (CMA)



After starting up the Axon unit, press the **Launch CMA** button on the local desktop. The application automatically finds and identifies the **Local Drives** including any connected USB drives, as well as other Axon and DL.2 media servers connected to the same Ethernet network. For more information on CMA operation and using the CMA, see *Chapter 13: Content Management Application (CMA)* on page 217.

Verifying and Uploading Software

The latest Axon software and CMA software are always available at the High End Systems website, (www.highend.com/support). You can view the software version currently installed on your Axon unit in the CMA's **All Servers** view.



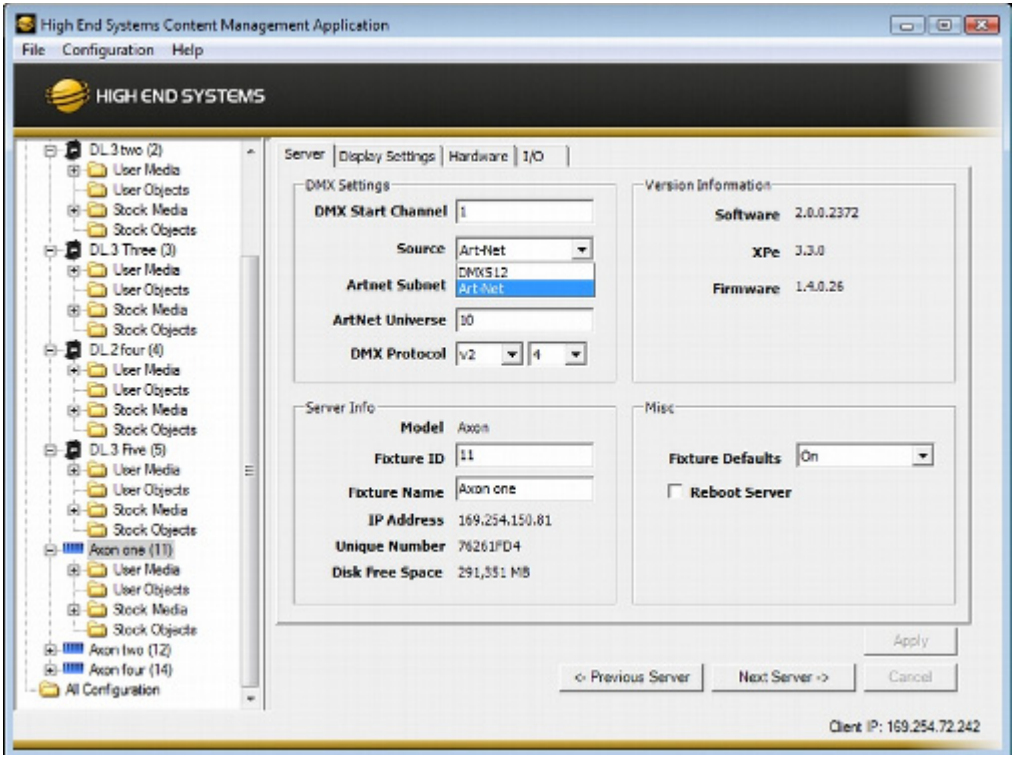
If you need to upgrade the software, first download the file from the website to your computer. Then use the CMA to upload it to Axon, (see *Upgrading Software* on page 242).

Configuring Axon

Before programming the Axon media server from a DMX512 console, you need to:

- Identify the DMX Source for the fixture
- Select the Protocol type to determine the DMX channel range this fixture will utilize
- If you will be synchronizing output between fixtures, verify that each server has a unique Fixture Number to identify it on the Ethernet link.
- Assign a valid Start Channel (the first channel in the unique range of DMX channels designated by the console for this Axon)

To view configuration information for a individual server, click on **All Servers** in the left pane of the CMA window and select the + to view all the servers on the fixture network. Select a server in the left pane to view its configuration information in the right pane.



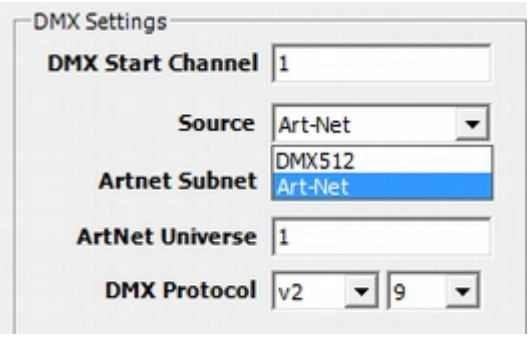
Select a Source

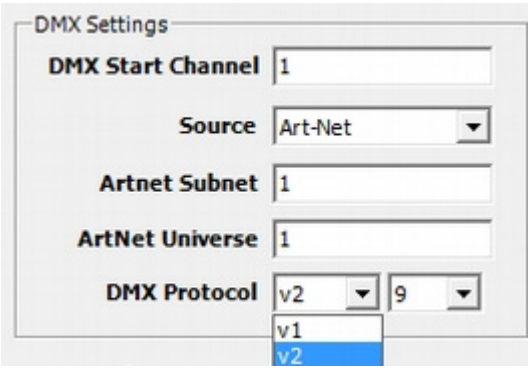
1. Select a **DMX Source** type by clicking on the down arrow of the Source field to select DMX512 or Art-Net.

Set the Channel range

2. Select a **DMX Protocol** type by choosing **V1** or **V2** from the drop down list in the option field and select the number of Graphic Objects you want to use in your application:
   - **V1—**Version 1 protocol retains the original DMX protocol footprint and is compatible with legacy shows.
   - **V2—**Version 2 provides 27 additional channels.
3. Select the number of Graphic Object Layers required for your application in the drop down field next to the protocol.
4. Enter a valid **Start Channel** in the Start Channel field.

For more information, see *Determining a DMX Start Channel* on page 24 and *Protocol Options* on page 39.





# of Graphic ObjectLayers	Version 2		Version 1	
	Fixture Range	Last Valid Start Channel	Fixture Range	Last Valid Start Channel
0	55	458	35	478
1	100	413	73	440
2	145	368	111	402
3	190	323	149	364
4	235	278	187	326
5	280	233	225	288
6	325	188	263	250
7	370	143	301	212
8	415	98	339	174
9	460	52	377	136

NOTE: The original Axon server model only supports a maximum of four Graphic Object Layers.

Shutting Down the Server

1. A DMX controller can shut down the server remotely with the shutdown option of the Global Control channel (see *Shutdown and Reset Options* on page 98).
2. Manually turn the unit off with the power switch located behind the right door on the front panel. If you choose to shut down with the power switch, you will need to manually turn it back on the next time you boot up the server.

Chapter 3:

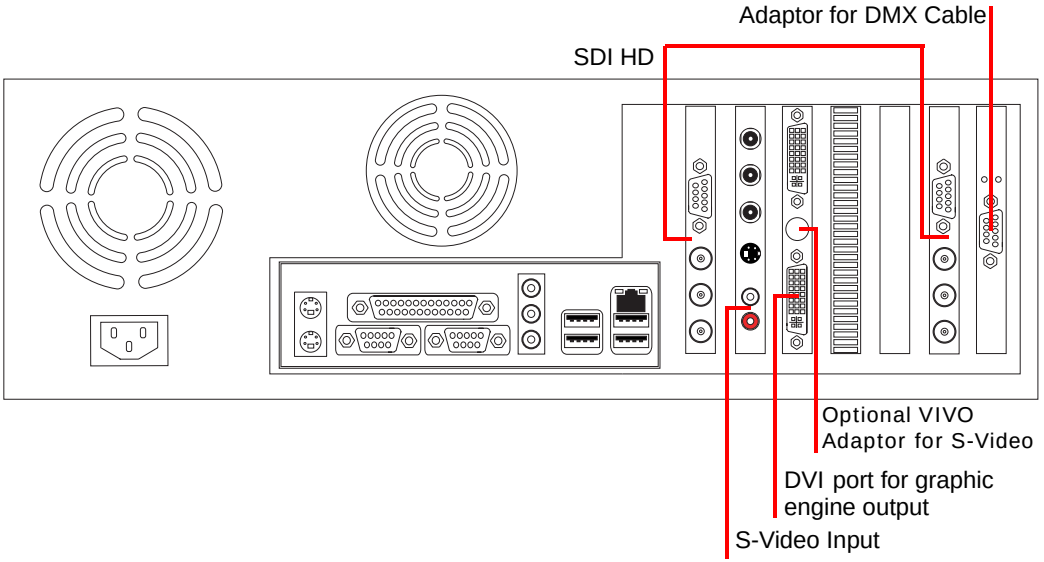
Live Video Input and Control

The Axon media server can receive and control standard or high definition live video from an external source.

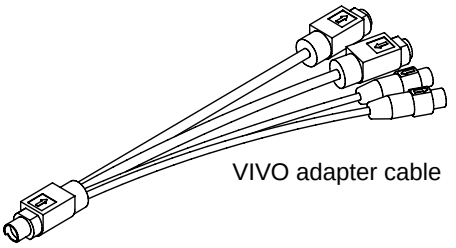
Live Video Sources

The Axon graphics engine can enhance and manipulate live video from a source connected via the S-Video or the SDI-HD input port. After making the appropriate hardware connection, you will need to configure the Axon graphics engine to identify a video input source through the Content Management Application.

Using supported video cards, you can configure your Axon media server to support multiple S-video and/or SDI inputs. To find the supported cards for your "flavor" of Axon media server, see the Axon support page at highend.com/support.



Vivo Adaptor for S-Video


VIVO adapter cable

If your Axon is an older model without a dedicated S-Video card, it will have shipped with a VIVO (video-in/video-out) adapter. In this case, connect the VIVO adapter to the center DIN port of the video card. This adapter has a single black plug that splits out to four separate plugs.The black S-Video In connector is the only one used with the Axon server. Two yellow connectors are for composite video and the black S-video output connector are not used with the Axon server.

Connect the video feed to the **S-Video In** plug on the VIVO adapter. The plug will have a small arrow pointing toward the Axon server. Ports are also provided for connecting SDI Video In and SDI Video Out.

S-Video

Axon media servers support multiple SVideo formats including:

NTSC_M	PAL_B	PAL_H	SECAM_B	SECAM_K
NTSC_MJ	PAL_D	PAL_I	SECAM_D	SECAM_K1
	PAL_G	PAL_M	SECAM_G	SECAM_L
		PAL_N	SECAM_H	SECAM_L1

You will need to configure the Axon graphics engine to identify a video input source through the Content Management Application.

Note: Once a new format is selected, the server must be re-booted for it to take effect.

Serial Digital Interface (SDI)

The Axon media server can accept SDI In, manipulate it, and then output it via the VGA/DVI on the video card. Note the following when using the SDI video input and output option:

- While capturing SDI, anything that is being fed to the SDI In port will be mirrored on the SDI Out port. Therefore, it is possible to daisy chain servers together via SDI, allowing multiple servers to have the same SDI feed without a switcher/splitter device.
- The frame delay on the SDI capture is nearly identical to that of the S-video capture. The difference cannot be seen with the naked eye.
- It is possible for a unit to have both SDI and S-video inputs coming in at the same time.

High Definition SDI

High Definition SDI capture is available for the Axon Media Server using only HD-SDI cards supported by High End Systems. You can purchase supported cards either through High End Systems or a third party.

NOTE: For information on currently supports HD cards, see the High End Systems website at highend.com/support/digital_lighting.

The HD-SDI card supports both High Definition and Standard Definition capture formats.

NOTE: High Definition SDI capture is currently not available for DL.3 media servers.

HD-Formats
1080 29.97 PsF
1080 25 PsF
1080 24 PsF
1080 23.97 PsF
720 59.94p
720 60p
720 50p
Standard Formats
NTSC
PAL

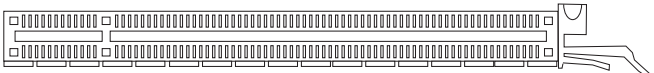
Installing a HD-SDI Card

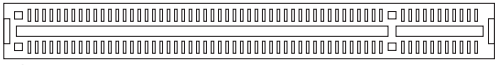
Use the following instructions to install a HD-SDI video card in Axon units.

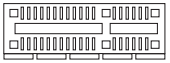
Install the Card

WARNING!
Disconnect power before servicing.

1. With the Power off and power cable disconnected, remove the top cover of the Axon Media Server.
2. Locate an available PCI Express slot on the Axon Media Server.
3. Insert the High End Systems supported HD-SDI Card into the Slot.
4. Once SDI card is fully seated in the PCI Express slot, and the screw is replaced in the bracket to secure the card to the computer chassis, replace the Axon server cover.


PCI Express x 16


PCI


PCI Express x 1

5. At this point reconnect all cables (video, DMX, USB keyboard and Mouse, and Power).

Reconfigure the Server

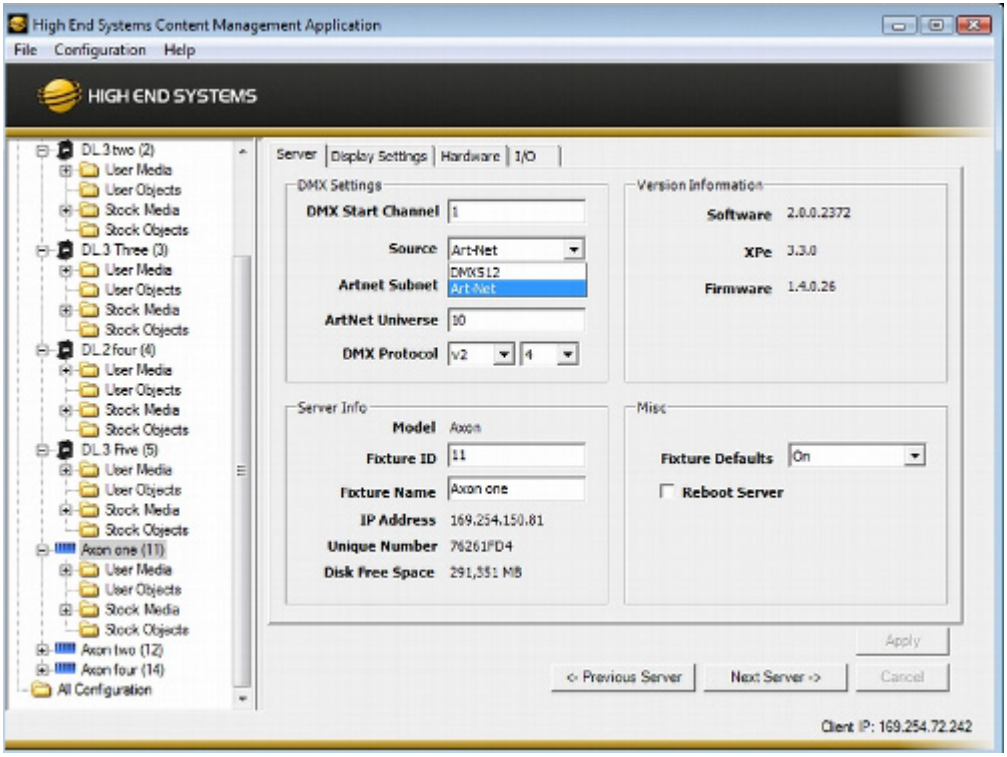
6. Reboot Axon media server.
7. Download and execute the Axon Recovery Image from the Digital Lighting Software Downloads Support page of the High End Systems website: http://www.highend.com/support/digital_lighting/DL2andAxonSoftwareUpgrades.asp
8. When the screen is displayed “Press Any Key To Boot From CD,” do so.

The computer will ask you to perform a “System Restore” select that option and follow the on screen prompts. During the software loading process, the screen will state that the unit is “Resealing.” After this screen appears, the unit will reboot on by itself.

When it does, you are ready to use the HD-SDI card in your Axon Media Server.

Selecting HD-SDI Format

After installing the card, you can select the format through the CMA, either locally on the Axon or remotely from another CMA computer. The HD-SDI Format drop down box is found under the **Server** tab in the **Misc** box. Simply select the appropriate format and click the **Apply** button. As with the SD-SDI format selection, the format selection will take effect immediately and no reboot is required.



Accessing Live Video Feed in the Graphics Engine

Setting the **Media Folder** parameter on one of the Graphic Object layers to a DMX value of 255 will allow you to access input from video capture cards installed on your Axon unit.

Video input is available on all three of the graphic layers, and both the S-Video feed and the SDI feed can be sent to any layer.

Accessing S-Video and HD-SDI Capture in the Graphics Engine

Video capture steams are accessed through the correct Media Folder/File selection. DMX values are assigned based on the following rules:

S-Video Capture

- If a single board is installed in the computer, the S-Video capture device will be assigned to DMX = 1.
- If both an ATI video card with s-video capture (X850, X1900, X1950, HD2900) and an Hauppauge capture card are installed in the computer, the ATI capture device will be assigned to DMX 1, and the Hauppauge device will be assigned to DMX 3.

SDI Video Capture

- Two SD SDI capture devices are supported. The first SD device found by the motherboard will be assigned to DMX 2, and the second SD device found will be assigned to DMX 4.
- Four HD SDI capture devices are supported. The first HD device found by the motherboard will be assigned to DMX 5, the second to DMX 6, the third to DMX 7 and the fourth to DMX 8.

The order in which the motherboards scan the various expansion slots may change from one motherboard type to another. This may affect the assigned DMX values if, for example, two HD SDI boards are installed into each two motherboards of different types. However, once the boards are installed, they will be assigned the same DMX values if no other board insertions or removals are done.

Chapter 4:

DMX Programming Basics and Quick Start

If you are new to DMX programing, this chapter gives you a brief overview on programming DL.3, DL.2, and Axon media servers and an example of using a Wholehog console to patch and display output from a media server.

DMX Programming Overview

DMX512 Links

A lighting console typically utilizes a protocol called DMX512 to communicate with automated lighting fixtures and conventional dimmers. This protocol consists of 512 unique channels of control per output link (universe). Typically a lighting fixture or device will use a channel for each parameter's function. Each channel consists of 256 values ranging from 0 to 255. The lighting console is programmed to transmit a corresponding DMX value for the desired function of each parameter. All DMX values are stored within the lighting console, and typically are referred to as cues, scenes, or presets. A lighting console locates a device on the link by its DMX Start Channel.

8-bit vs. 16-bit DMX Parameters

Most parameters of an automated light use one channel of DMX providing 256 values of control (0-255). This is known as 8-bit DMX. Although most parameters use 8-bit DMX, several require a more accurate range of values than can be provided with a single DMX channel.

By utilizing two DMX channels for a single parameter, 65535 values become available for controlling and adjusting parameter functions. This is known as 16-bit DMX. You can adjust 16-bit DMX values in both coarse and fine increments. The first channel of the pair provides coarse control changes of the DMX value in increments of 256. The second channel provides fine control and changes of the DMX value in increments of 1.

Individual access of the two DMX channels used with 16-bit parameters varies by lighting console. Most modern DMX consoles bind these two channels into a single 16-bit parameter to accurately perform 16-bit crossfades. Consult your lighting console manual for further information.

Determining a DMX Start Channel

Overview

The DMX Start Channel is the first channel of a device's channel footprint on a DMX link. There are 512 available channels on each DMX universe divided among all the devices in a particular universe. A device must have a unique DMX channel range in order to respond independently to controller commands. The DMX Start Channel is the first channel in that fixtures channel range.

To determine each device's DMX Start Channel, identify the footprint of every device on the universe. The device's footprint is the number of consecutive DMX channels it requires and is determined by the channels in the fixture's protocol. The fixture's DMX channel footprint must not overlap any other device's channel footprint on the link. When two devices on the same DMX universe have overlapping channel footprints, one or both devices will be disabled or behave erratically.

Once you have determined the footprint of your device, a simple formula for finding the last valid Start Channel on a standard DMX512 link is:

512 – the unit's channel footprint + 1

Digital Lighting Products

The channel range for your Digital lighting product will depend on the model, the Protocol mode and the number of Graphic objects you select. DL.3 and new Axon media servers running Version 2.0 fixture software all provide individual and composite graphical control for up to nine Graphic Objects. DL.2 fixtures and original Axon servers can control up to four Graphic objects. You can influence the footprint of the fixture on a DMX link with the protocol you select and the number of graphic objects you implement.

#of Object Layers	V2 Footprint on DMX512 Link				V1 Footprint on DMX512 Link			
	DL.3	Axon	DL.2	Early Axon	DL.3	Axon	DL.2	Early Axon
0	76	55	76	55	56	35	56	35
1	121	100	121	100	94	73	94	73
2	166	145	166	145	132	111	132	111
3	211	190	211	190	170	149	170	149
4	256	235	256	235	208	187	208	
5	301	280			246	225		
6	346	325			284	263		
7	391	370			322	301		
8	436	415			360	339		
9	481	460			398	377		

Select the protocol level in the fixture's onboard menu system for DL.3 and DL.2 fixtures or through the CMA for either Digital Light fixture and Axon media servers (see *Viewing Server Configuration* on page 244).

For a table of the channels included in each level of Version protocol for DL.3 or DL.2 Digital Lights see *DL.3 and DL.2 Version 2 DMX Channel Assignment* on page 277. For a table of channels for Axon media servers running Version 2 protocol, see *Axon Media Server Version 2 DMX Channel Assignment* on page 280.

Lighting Console Tips

Lighting consoles differ in many aspects and it is important to understand how your console operates with DL.3, DL.2 and Axon media servers.

Fixture Libraries

Many sophisticated lighting consoles utilize pre-made fixture libraries. A fixture library consists of profiles for various types of lighting fixtures and devices. Each profile corresponds to the fixture's DMX protocol and allows for ease of programming. Depending upon the manufacturer of your lighting console, some parameters might have different labels for parameter names and functions than are listed within this manual. Consult your lighting console manual for further information.

NOTE: Downloading the Wholehog Wheelset preferences for DL.2 and DL.3 fixtures will provide a more intuitive order to encoder layout on the console. (see http://www.flyingpig.com/support/hog3/downloads/library/index.shtml)

Patching Digital Light Fixtures and Axon Media Servers

Digital Lighting servers are patched as multiple "fixture types" in the Wholehog library systems. This allows for ease of programming as well as the ability to adjust quickly for any of the various DMX protocol options. The Motion fixture type controls the actual moving yoke, projector, and integrated camera in DL.2 and DL.3 fixtures. The Global fixture type controls the global graphic engine functions such as intensity, keystone correction, viewpoint, etc. The Graphic fixture type controls each graphic object functions such as opacity, object, media.

An Axon media server has no motion control but utilizes the same Global and Graphic fixture types. In the *Fixture Schedule* or *Add Fixtures* window of Wholehog software, you would add 1 motion, 1 global, and 9 graphic "fixtures" for each complete DL.3 (4 graphic "fixtures" for each DL.2), or 1 global, and 9 graphic "fixtures" for each complete Axon (4 graphic "fixtures" for an original Axon).

The best way to organize your patching is to assign user numbers for these items. Patch the motion first, the global second, and the graphic fixture types last. For example, set up user numbers that correspond to the DL.3 fixture number 1, where user number 1 = motion, user number 2 = global, and user number 3–11 = graphic fixture types.

DMX Output Displays

Although all lighting consoles output the same 512 DMX channels per universe, the on-screen labeling often differs. Parameter functions are displayed in either alpha-numeric descriptions (strobe 1), percentage (0-100%) or decimal (0-255 for 8-bit and 0-65535 for 16-bit). Consult your lighting console manual for further information.

Wholehog Programming Notes

Play Speed

You can adjust the Play Speed using the encoder wheel on the Beam parameter of the Graphic fixture type. Additionally you can press **Enable** and select **Media Speed Default On** to revert to the default speed setting with a DMX value = 128 (50%). Then if you touch the encoder again the previous play speed will be recalled.

Mask Strobe

A unique function of the Wholehog library system allows the creation of a special encoder type. Flying Pig Systems has created a parameter called “mask strobe” in the Global fixture type. When this is adjusted, it will automatically change the DMX value of the mask select channel to the appropriate value and adjust the DMX channel for the strobe speed. This will override the Mask Edge parameter defined in the DL.3 or DL.2 DMX Protocol.

Play Modes (Opacity)

Using the Graphic fixture type, press the Mode button to view the play mode options. By default all modes trigger normally. You can select “Media Trigger Opacity” to change to the Play Modes that trigger when Opacity is greater than zero. To restore to normal triggering, select “Media Trigger Normal”.

CMY

The Global and Graphic fixture types both contain CMY controls for the Effect Mode modifier channels. The default for Effect Mode 1 is set to CMY1 as well. For some effect options, the CMY parameters will not adjust color, but will adjust the effect per the DL.3 or DL.2 DMX protocol. You can find a description of CMY controls functionality for each effect option in *Chapter 12: Effect Mode Options Descriptions* on page 123.

Control Channel Functions

Many of the control channel functions in the motion “fixture” only operate if the dimmer changes from >0 to 0 at the same time or just after a change is made to the control channel. For more detailed description, see *Control Channel Functions* on page 26.

Quick Start with a Wholehog Console

After setting up and configuring your media server as outlined in Chapter 2, use the following steps to get to the point of displaying output. In this example, we are patching a DL.3 fixture running Version 2 software with six Graphic Objects enabled and Axon servers running Version 2 software with five graphic objects enabled.

Step 1: In the *Fixture Schedule* or *Add Fixtures* window of Wholehog software, Add 1 motion, 1 global, and 6 graphic “fixtures” for the DL.3 unit; and 1 global, and 5 graphic “fixtures” for each Axon unit.

Step 2: Assign user numbers for these items. Set up user numbers 1-8 that correspond to DL.3 fixture number 1, where user number 1 is the motion, 2 is the global, and 3-8 are graphic fixture types. Axon media servers will have user numbers 11–16 where user number 11 is global and 12-16 are graphic fixture types.

Patch the motion first, the global second, and the graphic fixture types last for the DL.3 then patch the global and graphic fixture types for the Axon.

Chapter 5:

Tutorials

Five simple lessons get you started programming DL.3, DL.2, and Axon media servers with a Wholehog or other DMX console.

A DL.3, DL.3F or DL.2 fixture should be patched on your console as multiple fixture types depending on how may graphic object layers you plan to use. The MOTION fixture type controls the actual moving yoke, projector, and the onboard camera if present. The GLOBAL fixture type controls the global graphic engine functions such as intensity, keystone correction, viewpoint, etc. The GRAPHIC fixture type controls each graphic object's functions DL.3, DL.3F, DL.2 and Axon protocol allows for 0–9 graphic objects.

Following this method, a DL.3 should be patched as 1 MOTION fixture, 1 GLOBAL fixture and 1–9 GRAPHIC fixtures. Axon Media servers are patched as 1 GLOBAL and 1-9 GRAPHIC fixtures.

NOTE: The MOTION fixture Dimmer, GLOBAL fixture Intensity, and GRAPHIC fixture Opacity parameters all have to be greater than zero before the image you create becomes visible.

In the first three Lessons, the 3-D object component of the Graphic Objects is left at the default DMX value of 1 (flat plane). Note that all DMX values given in the examples are in decimal units.

NOTE: If you have trouble producing the effects in these tutorials, and you are not working with a Wholehog console library, the default settings may be incorrect.

Fixture Set-up (DL.3 and DL.2 Fixtures)

If you are using a DL.3 or DL.2 fixture, you will first need to set up the head and the projector. If you are using the Axon Media Server, this will not be necessary and you can proceed to Lesson 1. To set up a DL.3 or DL.2 fixture for the tutorials:

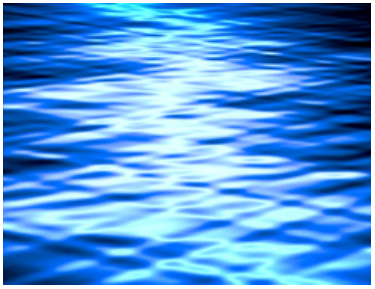
1. Select the fixture's MOTION fixture, and set the **Dimmer** parameter to 100% (DMX = 255). This will open the mechanical iris.
2. Set the GLOBAL fixture **Intensity** parameter and GRAPHIC OBJECT 1 fixture **Opacity** parameter to 100% (DMX = 255).
3. Select the GRAPHIC OBJECT 1 and set the **Media Folder** to DMX = 39 (*HES Setup and Test*). Dial the **Media File** to DMX = 5. This will bring up the convergence bitmap.
4. Select the fixture's MOTION fixture and adjust **Pan** and **Tilt** parameters until the fixture is projecting to the desired location and adjust the **Focus** parameter until the convergence bitmap becomes sharply focused.
5. Now you can remove or "knockout" the GRAPHIC OBJECT from the programmer and still retain the MOTION and GLOBAL parameter settings.
6. Store these values somewhere on your console (to a palette or preset) so that this setup can be quickly recalled whenever you need to adjust the Pan, Tilt and Focus.

Lesson I: Cross Fading Between Graphic Objects

1. On your lighting console, set MOTION fixture Dimmer parameter (for DL.3 or DL.2 fixtures), the GLOBAL fixture **Intensity** parameter, and GRAPHIC OBJECT 1 fixture **Opacity** parameter to 100% (DMX value = 255).

Define Graphic Object I

2. Set the **Media Folder** Parameter for the GRAPHIC OBJECT 1 fixture to DMX value = 4. This selects preloaded media folder *HES Atmospheric*.
3. Set the **Media File** Parameter to DMX = 23. This selects a water movie (*23-Moonlite_Waves*).



Graphic Object 1

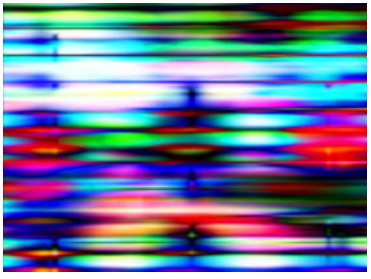
Add the DL.3 logo as Graphic Object 2

4. Select GRAPHIC OBJECT 2 fixture and change the **Opacity** parameter to 100% (DMX = 255).
5. Set the **Media Folder** parameter to 1 and set the **Media File** parameter to DMX = 01. This selects the preloaded fixture logo as content.

Graphic Object 2

Define Graphic Object 3

6. Select GRAPHIC OBJECT 3 fixture and set the **Opacity** to DMX = 255 (100%).
7. Change the **Media Folder** parameter to DMX = 7 (*A Luna Blue* collection).
8. Change the **Media File** parameter to DMX = 2 (*2-Blurs_Streaks_34*).



Graphic Object 3

Create Crossfade Cues

9. Select GRAPHIC OBJECT 2 and 3 fixtures and set the **Opacity** parameter on both to DMX = 0. The only content that is now showing is GRAPHIC OBJECT 1.
10. Record this look to your console as cue 1.
11. Set the of GRAPHIC OBJECT 3 **Opacity** parameter to DMX = 255 (100%) and record this into your lighting console as cue 2.
12. Now set the **Opacity** parameter of GRAPHIC OBJECT 3 to DMX = 0 and the **Opacity** of GRAPHIC OBJECT 2 to DMX = 255 (100%). Record this as cue 3.
13. Now clear out all information in your console's programmer and play through the cues you just recorded. You will see GRAPHIC OBJECT 1 crossfade to GRAPHIC OBJECT 3 and then crossfade to GRAPHIC OBJECT 2.

Lesson 2 - Working with Multiple Graphic Objects

In this lesson, you will combine 2 Graphic Objects and use Transparent Color Effect options to create transparencies. You will be building off of cue 3 that was created in Lesson 1.

1. Be sure that the MOTION **Dimmer** parameter (for DL.3 or DL.2 fixtures), the GLOBAL **Intensity** parameter, and GRAPHIC OBJECT 1 and 2 **Opacity** parameters are all set to 100% (DMX = 255).

Apply Transparency Effects

2. With the GRAPHIC OBJECT 2 selected, open the **Effect Mode 1** parameter.
3. Select the *Transparent Color Medium* option (DMX = 27). The DL.3 logo “floats” on a water background.
4. Select *Invert Chroma Fine* option (DMX value = 29). Now the Graphic Object 1 content shows through the logo.
5. Record this look to your console.

Lesson 3 - Girt, the Fire Breathing Lizard

In this lesson you will use Rotation, X, Y, and Z positioning, and scaling parameters to control the interaction of multiple Graphic Objects. Before you begin, clear any information out of your programmer. Also, release playback of cues used in Lessons 1 and 2. You may want to start a new cuelist for this exercise. If you are using a DL.3 or DL.2 fixture, be sure that you have set up the fixture's motion parameters as described in the beginning of this tutorial.

1. Be sure that the MOTION **Dimmer** parameter (for DL.3 or DL.2 fixtures), the GLOBAL **Intensity** parameter, and GRAPHIC OBJECT 1 **Opacity** parameter are all set to 100% (DMX = 255).

Define Graphic Object 1

2. Set the **Media Folder** parameter for GRAPHIC OBJECT 1 to DMX = 14 (HES Theme Stills).
3. Set the **Media File** parameter to a DMX value = 10. (10-Tropical_10.jpg).

Define Graphic Object 2

The following steps select and position a flame graphic object.

4. Select the GRAPHIC OBJECT 2 and set the **Opacity** parameter to DMX = 255 (100%).
5. Set the **Media Folder** parameter to DMX = 4 (HES Atmospheric).
6. Set the **Media file** parameter to DMX = 16 (16-Fire_Triple_Burst).
7. Set **Effect Mode 1** parameter for GRAPHIC OBJECT 2 to DMX = 28 to select the *Transparent Color Coarse* effect. This will make the black background transparent.
8. Reduce the Y Scale parameter to -5.7x (DMX = 55).
9. Reduce the X Scale parameter to -2x (DMX = 102).
10. Set the X Position parameter to a real world value of 37 pixels (DMX = 33530).
11. Set the Y Position parameter to a real world value of 13 pixels (DMX = 33042).
12. Set the Z Rotation parameter to a real world value of -25° (DMX = 33042).

Define Graphic Object 3

The following steps create and position a puff of smoke.

13. Select the GRAPHIC OBJECT 3 and set the **Opacity** parameter to DMX = 255 (100%).
14. Set the **Media Folder** parameter to DMX = 4 (HES Atmospheric).
15. Set the **Media File** parameter to a DMX value of 17 (17-Dust_Explosion).

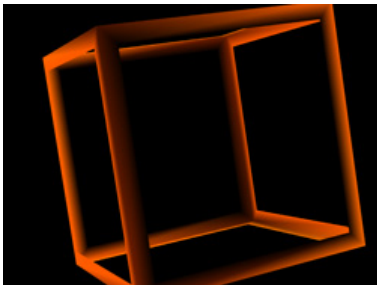
16. Set **Effect Mode 1** parameter for GRAPHIC OBJECT 3 to DMX = 28 to select the *Transparent Color Coarse* effect. This will make the black background transparent.
17. Set the **X Scale** parameter to a real world value of -7.4x. (DMX = 33)
18. Set the **Y Scale** parameter to a real world value of -6.4x. (DMX = 46)
19. Set the **X Position** parameter to a value of 20 pixels. (DMX = 33177)
20. Set the **Y Position** parameter to a value of 8 pixels. (DMX = 33932)
21. Record this look into your lighting console.

Lesson 4: 3-D Objects, Rotation, Wobbulation, and Glow.

In this lesson you will learn how to put your chosen content on a 3D object and add rotation, glow, and wobbulation.

1. Be sure that the MOTION **Dimmer** parameter (for DL.3 or DL.2 fixtures), the GLOBAL **Intensity** parameter, and GRAPHIC OBJECT 1 **Opacity** parameter are all set to 100% (DMX = 255).

Define Graphic Object 1

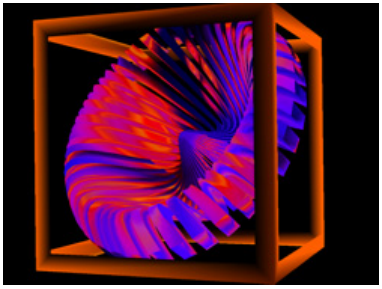


2. With GRAPHIC OBJECT 1 selected, set the **Media Folder** parameter to DMX = 1 (HES Core).
3. Set the **Media File** parameter to DMX = 3. This will call up a black.jpg.
4. Change the **Object** parameter to DMX = 23 (Outside Cube).
5. Set the **Effect Mode 1** to DMX = 73 (Glow)
6. Set the **Effect 1 Modifier 1** parameter to 93% (DMX = 236)
7. Set the **Effect 1 Modifier 2** parameter to 25% (DMX = 63).

NOTE: Modifier channels for Effect Mode 1 are labeled as CMY in the Wholehog system so you can also make use of the color picker, HSI, and other Wholehog functions. Use the CMY parameter controls to adjust the three Effect Mode 1 Modifier parameters for both the Global and Graphic fixture types.

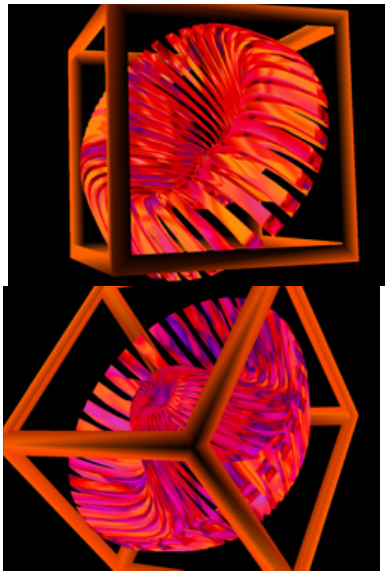
8. Change the **X Rotation** parameter to 5°. (DMX = 32887)
9. Change the **Y Rotation** parameter to a real world value of -32°. (DMX = 32033)

Define Graphic Object 2



10. Select GRAPHIC OBJECT 2 and set the **Opacity** parameter to DMX = 255 (100%).
11. Change the **Media Folder** parameter to DMX = 6 (*Sean Bridwell*)
12. Change the **Media File** parameter to DMX = 16 (*Fractal_Flower*).
13. Change the **Object** parameter to DMX = 9 (*moiré swirl*)

14. Change the **X Rotation** parameter to 28° (DMX = 33405)
15. Change the **Y Rotation** parameter to 36° (DMX = 33577)
16. Open the **Effect Mode 1** parameter and set DMX = 66 (*Circular Sinewave Z-axis Wobbulation)*.



Adjust this effect with the Modifier parameters.

17. Set the Effect Mode 1 Modifier 1 parameter to DMX = 104 (41%) to adjust wave size.
18. Set the Effect Mode 1 Modifier 2 parameter to DMX = 86 (34%) to adjust wobbulation rate.
19. Set the Effect Mode 1 Modifier 3 parameter to DMX = 114 (45%) to adjust offset.

NOTE: ***Modifier parameters make different adjustments depending on the effect you choose.***

Lesson 5: Viewpoint

This lesson demonstrates the global parameters including viewpoint, and global effects.

1. Be sure that the MOTION **Dimmer** parameter, (for DL.3 or DL.2 fixtures) the GLOBAL **Intensity** parameter, and GRAPHIC OBJECT 1 **Opacity** parameter are all set to 100% (DMX = 255).

Define Graphic Object 1

2. With GRAPHIC OBJECT 1 selected, change the **Media Folder** parameter to *feedback video* (DMX = 8).
3. Change the **Media File** parameter to DMX = 7 (*7-SD_Cloud010*)
4. Change the **Object** parameter to DMX = 21 (*triangle*)
5. Set the **Z Position** parameter to 118 pixels (DMX = 35187), the **Y Position** parameter to 30 pixels (DMX = 33372), and the **X Position** parameter to -43 pixels (DMX = 31888).

Define Graphic Object 2

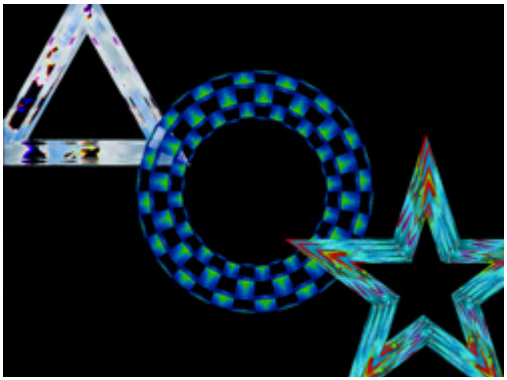
6. Select GRAPHIC OBJECT 2 and bring the **Intensity** parameter to 100% (DMX =255).
7. Change the **Media Folder** parameter to DMX = 8 (*feedback video*).
8. Change the **Media File** parameter to DMX = 9 *(9-SD_Deep01*)
9. Change the **Object** parameter to DMX = 8 (*toroid chk board*)
10. Change the **Z Position** parameter to a value of 64 pixels (DMX = 34087)

Define Graphic Object 3

11. Select the GRAPHIC OBJECT 3 and change the **Intensity** parameter to 100% (DMX = 255).
12. Set the **Media Folder** parameter to DMX = 8 (*feedback video*)
13. Set the **Media File** parameter to DMX = 8 (*8-S_Dash*)
14. Change the **Object** parameter to DMX = 44 (*star bevel 4*)
15. Set the **Z Position** parameter to 40 pixels (DMX = 33592), the **Y Position** parameter to -13 pixels (DMX = 32493), and the **X Position** parameter to 30 pixels (DMX = 33372).

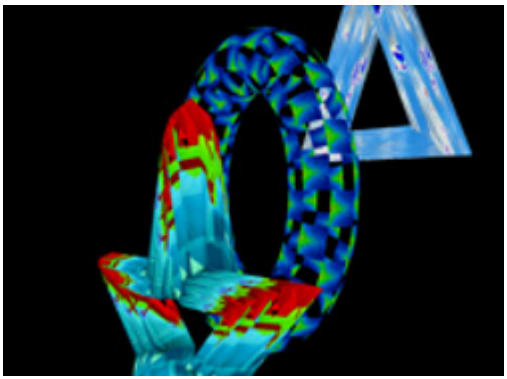
Apply a Global Solarize Effect

16. Select your GLOBAL fixture and change the **Effect Mode 1** parameter to DMX = 10 (*solarize 2*) and observe how the global effect changes all three of the graphic objects at one time
17. Record this look into your console.

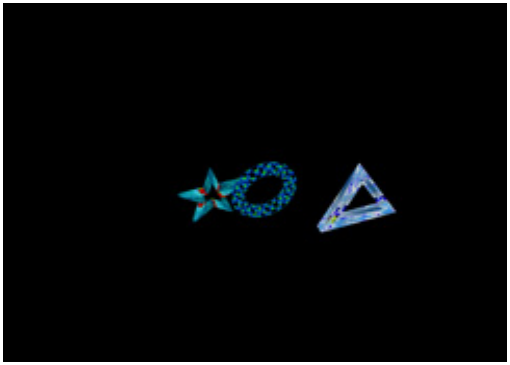


Adjust Global Viewpoint Mode

18. To select the *Perspective View with Spherical Coordinates* centered on Graphic Object 2, set the **Global Viewpoint Mode** parameter to *sphr lyr 2* (DMX = 2).
19. Change the **Viewpoint Position X** parameter to 316° and see how this changes the viewpoint position of all three graphic objects at one time.



20. Change the value of the **Viewpoint Mode** parameter to ortho lyr 2 (DMX = 10) for an Orthogonal View using Cartesian Coordinates.
21. Set **Viewpoint Position X** parameter to 39° (DMX = 36337)
22. Set **Viewpoint Position Y** parameter to 101° (DMX = 41947)
23. Set **Viewpoint Position Z** parameter to 116° (DMX = 43354).
24. Record this into your console and play back the cues you have created to observe how viewpoint changes the perspective on the graphic objects.



Chapter 6:

Graphics Engine Overview

DL.3, DL.2, and Axon Media servers all use the same graphic engine software to control content selection, playback, and 3-D Object and Global manipulation.

Protocol Options

You can use one of two Protocol Versions to control DL.3 and DL.2 fixtures, and Axon media servers. Both versions provides individual and composite control for multiple graphic objects.

Version 1 maintains the original channel range for DL.3, DL.2 fixtures or Axon media servers and offers compatibility with legacy shows.

Version 2 adds an additional 27 channels of control with:

- Five banks of Global Effects instead of three in Version 1
- Eight channels of Global Framing Shutters
- Expanded Collage adjustments with 16-bit control of X, Y and Z scaling
- Global spherical mapping control
- An additional bank of Graphic Effects

Both Protocol versions include multiple new effects and can control up to nine Graphic Objects layers on DL.3 fixtures and Axon media servers.

NOTE: DL.2 fixtures and the early Axon units are limited to four Graphic Object layers of control.

You can adjust the “footprint” of the fixture on a DMX link with the protocol you choose and by implementing only the number of 3-D objects you need.

You select the protocol level in the fixture’s onboard menu system for DL.3 and DL.2 fixtures or through the CMA for both fixtures and Axon media servers (see *Viewing Server Configuration* on page 244).

Appendix A: DMX Protocol on page 277 has a detailed listing of all the parameters for all media servers and they are discussed in more detail in the following chapters.

#of Object Layers	V2 Footprint on DMX512 Link				V1 Footprint on DMX512 Link			
	DL.3	Axon	DL.2	Early Axon	DL.3	Axon	DL.2	Early Axon
0	76	55	76	55	56	35	56	35
1	121	100	121	100	94	73	94	73
2	166	145	166	145	132	111	132	111
3	211	190	211	190	170	149	170	149
4	256	235	256	235	208	187	208	
5	301	280			246	225		
6	346	325			284	263		
7	391	370			322	301		
8	436	415			360	339		
9	481	460			398	377		

Image Optimizing Controls

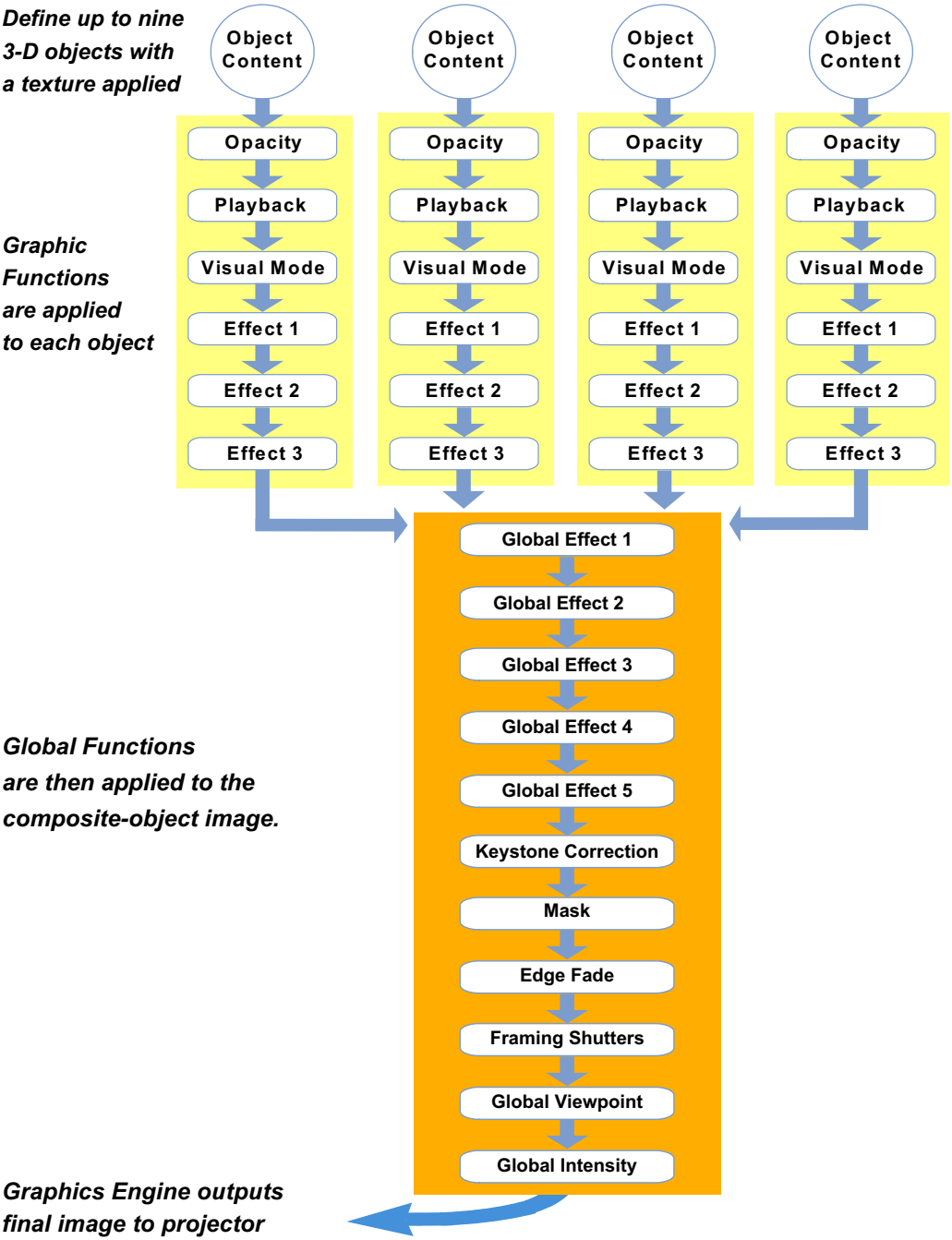
Images can now be optimized for each cue. It is no longer necessary to pre-optimize images with a separate software system on a separate computer when preparing for a show. Using Visual modes, you can adjust both Black Level and Contrast for each cue and for each image (see *Visual Mode Options* on page 66).

Graphics Control Hierarchy

There is a hierarchy to the DMX control parameters. In general, object control parameters render individual graphic images. Global control parameters act upon the composite image created by combining multiple objects. Motion parameters control the fixture movement and projection as well as live video feed from the internal camera.

It is especially important to keep this in mind when applying graphical effects. At the lowest level, Graphic effects are applied to an individual 3-D Graphic Object. Any Global effects applied affect each object in the combined Object image. Finally, motion effects control the projection of the composite image.

Graphics Engine Function Flow



Graphics Engine Functions

Object Graphic Functions

For an individual object, you can control:

- The media file and 3-D object selection for the layer
- Media playback including
  - What portion of the movie plays
  - Playback speed
  - Playback mode (direction and style of playback)
- The object transparency (opacity)
- Visual Effects including colormixing and geometric effects
- Synchronization
- Image Rotation, Scale and Position

Global Functions

Global controls are applied to composite image created by multiple 3-D images. For the combined image, you can:

- Adjust the composite image intensity level
- Apply visual effects including colormixing and geometric effects
- Select a mask shape, size it and apply edge fades and color to the mask
- Apply and color mix an image edge fade
- Control keystone correction
- Create Framing Shutters
- Establish the point in 3-D space from which image will be viewed

Making Graphics Effect Choices

Because you have control of many parameters, there are sometimes several ways to accomplish the same look. For Example, to make an object appear larger, you can scale it along the x, y and z axis, or you can apply a global control to zoom in on the z axis from a viewpoint that makes the object seem to increase in size.

Which solution you choose depends, to a large extent, on the transition to other effects you want to achieve.

Chapter 7:

Graphic Functions: Defining Content

Each Graphic Object's content is composed of a 3-D object overlaid with a media file. This chapter outlines how to select an image's object and media file components as well as define the video segment and its playback.

Content Overview

In addition to a royalty-free stock digital art collection featuring more than 1,500 lighting-optimized files available as stock content, you can develop your own custom media files and 3D object files for playback on DL.3, DL.2 or Axon media servers. For a quick overview on developing your own custom User content, see *Appendix B: Custom User Content* on page 311. The Digital Lighting Product and Support pages at **highend.com/digital_lighting** offer additional assistance and the latest software and techniques for creating and encoding custom content.

Every DL.3, DL.2 and Axon media server has a file system that holds the movies, images, and 3-D objects that make up the content that the server uses. These files, folders, and their associated DMX values are collectively known as the "Content" on the media server.

The Content Management Application (CMA) organizes and identifies content by source (preloaded Stock content or custom User content) and type (Media files or 3-D Object files). For more information on using the CMA to view and manage content, (see *Chapter 13: Content Management Application (CMA)* on page 217).

Selecting Content

Three Parameters control content selection. To define an image you have to set DMX values greater than 0 for the 3-D Object, Media Folder, and Media File parameters. The selected media file will be mapped onto the selected 3-D object.

To output an image from a media server:

1. Open the mechanical iris on the projector by setting its Dimmer parameter to full (100%).
2. Set the Global Intensity parameter to full (100%).
3. Set the Object opacity to full (100%)
4. Adjust the Object, Media Folder, and Media File parameters to greater than zero

When programming with Wholehog software, the Media Folder and Object parameters default to 1 so choosing any Media File DMX value from 1-35 will display a media loop from the HES Core folder (Media Folder 1) wrapped on a Flat Plane (Object 1).

NOTE: The Dimmer, Opacity and Global Intensity Parameters all have to be greater than zero before the image you create becomes visible.

Content Selection Parameters

The following sections outline parameters you will use to create an image from content and define its playback. You will set the parameters described in this chapter for ***each*** individual Graphic Object you define.

NOTE: The suggested default DMX values given for each parameter are recommended to build libraries that provide the easiest and most reliable content selection, rendering and output. They are the default values built into the Wholehog libraries for High End Systems consoles.

Object

The **Object** parameter selects the 3-dimensional object component of an image. Object files are the 3-D object shapes used to build a total image. The graphics engine supports a combined total of 255 stock and user-created object files.

Stock Objects have a fixed DMX value and cannot be edited. DMX values 1-149 are reserved for identifying stock object files. User-created object files must be assigned a unique DMX value from 150-255.

For a reference of 3-D object files available as stock content with your media server and information on how to create your own object files, go to the link for the Stock Object Guide for the DL.3, DL.2 and Axon products on http://www.highend.com/support/digital_lighting/.

Default DMX Value: 1 = full screen flat surface

TIP: You can select the same object file for images that will be interacting with each other. If both objects occupy exactly the same area in 3-D space,
"Z-fighting" (a shimmering effect) on some portions of the composite image can occur as the graphics engine tries to determine which object should be in the foreground.

You can avoid this effect by making a slight adjustment to one of the object's scale or moving it forward or back (using the Z Position parameter) in respect to the other.

Media Folder

This parameter defines a folder (directory) containing a collection of media files. The media files within the assigned folder can then be selected using the **Media File** parameter. DMX values for folders are assigned as follows:

- DMX values = 1-39 are used or reserved for Stock Content
- DMX values = 40-240 are reserved for User Content
- DMX value = 255 is reserved for live video input

Default DMX Value = 1 (HES Core Media files)

The following table describes the Stock Content folders available on DL.3, DL.2 and Axon servers.

NOTE: Media folders with DMX Values of 27-35 are only available as stock content on DL.3 fixtures and Axon Version 2 servers.

Media Folder Descriptions.

DMX Value	Media Folder Name	Content Description
1	HES Core	Premier High End Systems video loop collection
2	HES_Digital_Aerials_1	Digital still images and animations, designed for aerial effects
3	HES_Oils	Digitally simulated psychedelic oil projection loops
4	HES_Atmospheric	Video loops of natural settings clouds, water, fire
5	On_The_Wall_Studios	Digital video loops, promotional
6	Sean_Bridwell	Digital video loops, promotional
7	A_Luna_Blue	Digital video loops, promotional
8	Feedback_Video	Digital video loops, promotional
9	HES_Texture	Video loop textures
10	HES_Foliage	Collection of abstract and realistic foliage and floral video loops
11	HES_Religious	Religious themed video loops
12	HES_Gothic	Set of themed video loops
13	HES_Digital_Aerials _2	Digital still images and animations, designed for aerial effects
14	HES_Theme_Stills	Nature stills (foliage and flowers)
15	Apollo Glass	Digital Gobo Patterns, promotional
16	Artbeats	Digital video loops, promotional
17	DHA_TopMac	Digital patterns, promotional
18	Beacon DigiGobos	Digital video loops, promotional
19	Amorphous Digi-gobos	Digital animations, promotional
20	InLight	Digital video loops, promotional
21	HES_Lithopatterns_1	High End Systems Lithopattern® images
22	HES_Lithopatterns_2	More images from High End Systems Lithopattern library
23	HES_Logos	High End Systems® Axon and DL.2™ logos
24	HES_Hi_Res	Variety of high resolution video backgrounds
25	NASA_Images	Space images from the Hubble telescope
26	Blue_Pony	Assorted video loops
27	HES_Core_02	Mixed footage
28	V-Squared-Labs	Club themed footage
29	Virtual-Life-Media	Club themed footage and few stills
30	Daddy-Van-Productions	Digital backgrounds
31	Wet-Digital	Underwater footage
32	Idyll-Hands-Imagery	Aerial footage
33	David-Alley-Photography	Nature themed high resolution images
34	JTM-Photography	Nature stills
35-38	Reserved	Reserved for HES use
39	HES_Setup_and_Test	Images to use for setup and diagnostics
40-240	Open	Available for User Content
255	Video Input	Live video input from internal camera or external device

Media File

The **Media File** parameter lets you identify which Stock or User media file to apply (map) as a texture on the selected 3-D object. You can supplement the large library of Stock video loops and still images with Custom files. This parameter selects media files from within the folder defined by the **Media Folder** parameter.

For a reference of media files available as stock content with your media server, go to the link for the Stock Content Guide for DL.3, DL.2 and Axon products on **http://www.highend.com/support/digital_lighting/**.

Default DMX Value: 0 = No file selected

> ***Tip:*** ***You can preview a visual display of the media files loaded on a media server in the Content Management Application's thumbnails view, (see* Viewing Content on page 225*) or in the File Tab of a DL.3 or DL.2 fixture menu display.***

Defining a Media File Segment

You can define any portion of a video media file to play using the **In Frame** and **Out Frame** parameters. By default, the In Frame is the beginning of the media file and the Out Frame is the end of the file. Media files can have different lengths.

> ***NOTE:*** ***Media that is not properly encoded may still play, but may have issues when using* In-Frame *and* Out-Frame *parameters.***

In Frame and Out Frame Parameters

You can select any segment of a media file for playback by assigning an In Frame value as a start point and an Out Frame as an end point.

> ***NOTE:*** ***DMX parameter values for these parameters do not correspond to a particular "frame". They are defined as a percentage of the movie length. This makes it possible to create segments with an* Out Frame *preceding the* In Frame *and simplifies playback synchronization between media files.***

The **In Frame** parameter corresponds to a 16-bit DMX value equal to a starting point for the playback segment of the selected file. The **Out Frame** parameter corresponds to a 16-bit DMX value equal to an end point for the playback segment of the selected media file.

Assigning the In Frame and Out Frame parameters to default DMX values will playback the entire movie file.

Choosing other settings are useful when you want to:

- Begin or end a media file at any point other than the default
- Start or stop on a specific image
- You need to shorten the media file to a specific length

In Frame Default DMX Value: 0 = The beginning of a media file is the playback start point.

Out Frame Default DMX Value: 65535 = The end of a media file is the playback endpoint.

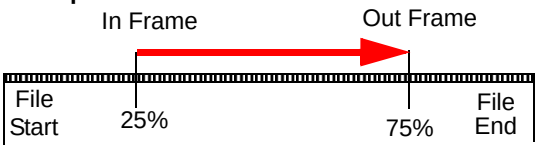
As you move from 0 to 100% of the **In Frame** value range, you can select the beginning of a media file segment as a percentage of the file length. Moving from 0 to 100% of the **Out Frame** value range selects the end of a media file segment as a percentage of the file length.

Segment Selection Examples

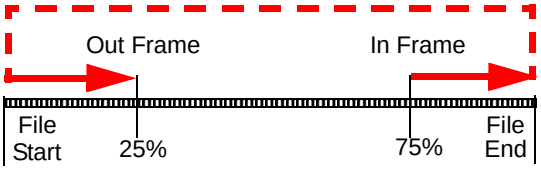
You can create a segment anywhere between the beginning and the end of a media file. The In Frame does not have to precede the Out Frame.

To skip a segment in the center of a media file, set the In Frame to a point following the Out Frame. The file will play from the In Frame to the end and then start at the beginning of the file and play to the Out Frame. When you create a segment in this way, you may notice a jump as playback skips from the end of the file to the beginning.

Example 1



Example 2



Defining Playback

After selecting and defining a media file segment to display on a 3-D object, you can choose from several **Playback Mode**s and assign a **Playback Speed**.

Playback Mode

A **Playback Mode** parameter for each 3-D image allows several playback options.

Default DMX Value: 0 = Plays forward in a continuous loop

DMX Value	Playback Mode	Description
0	Play forward looping	Plays the media segment from In Frame setting to Out Frame setting, looping continuously
1	Play forward once	Plays the media segment from In Frame setting to Out Frame setting, and holds on the last frame
2	Pause	Stops playback at the frame currently playing
3	Play forward once if opacity > 0	Plays the media segment from In Frame setting to Out Frame setting, and holds on the last frame, Plays only when the content opacity value is greater than zero.
4	Play forward if opacity > 0	Plays media segment from In Frame setting to Out Frame setting, looping continuously. Plays only when the content opacity value is greater than zero.
5	Pause and rewind	Stops playback at the frame currently playing, then jumps to the In Frame setting.
6	Scrub In Frame	Displays frame that has been defined by the In Frame parameter
7	Scrub Out Frame	Displays frame that has been defined by the Out Frame parameter
8	Scrub In Frame with statistics	Displays frame that has been defined by the In Frame parameter with media file data overlaid on the output.
9	Scrub Out Frame with statistics	Displays frame that has been defined by the Out Frame parameter with media file data overlaid on the output.

Scrubbing

Scrubbing displays the selected frame of the composite output of the media server. While scrubbing the In Frame, the frame selected by the **In Frame** coarse and fine channels will be displayed. Likewise, scrubbing the **Out Frame** will display the frame selected by the **Out Frame** coarse and fine channels. When the “with statistics” option is selected, the composite output includes text data related to the selected frame. Remember that the **In Frame** and **Out Frame** parameters are defined as a DMX value mapped to the percentage of the media file length, not a specific frame.

NOTE: If the Global Control Mode parameter = 255, a DMX value of 1-3 for the Global Control parameter provides an alternate font color to enhance statistics readability.

Playback Speed

The **Playback Speed** parameter controls the speed of the selected media file's Playback Mode. The Playback Speed for a media file is used whenever the Playback Mode Parameter's DMX value is assigned to any Play Forward option.

Default DMX Value: 128 = Playback at normal speed.

A DMX value of 0 or 128 (50%) plays back media files at the original recorded speed. DMX values from 1 to 127 plays the media file back at an increasing speed, from slowest to the original recorded speed. Values from 129-255 set playback speed from faster than normal to fastest speed.

NOTE: DMX Values 1-127 utilize frame blending to provide a smooth playback motion at slow speeds.

Chapter 8:

Graphic Functions: Rotation, Position, Scale

You can independently control each Graphic Object's rotation direction and speed; along with its position and scale in X, Y, and Z axis directions.

The parameters described in this chapter are set for each Graphic Object you define. Parameters for composite image rotation, position and global scale are described in *Chapter 10: Global Functions*.

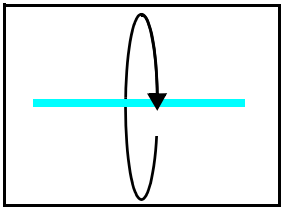
NOTE: The suggested default DMX values given for each parameter are recommended to build libraries that provide the easiest and most reliable content selection, rendering and output.

Rotating a 3-D Object

The **Rotation** parameters for each object control 3-D object rotation with 16-bit precision. You can rotate a 3-D object up to 720° in either a clockwise or counterclockwise direction around the X, Y and/or Z axis.

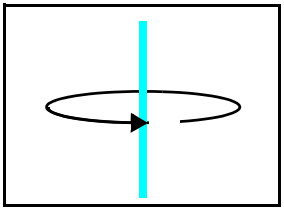
NOTE: Remember that rotation changes could affect an object's relationship to other objects.

When you rotate an object, you are rotating it around the selected axis. **X Rotation** produces the effect of a top-to-bottom flip. **Y Rotation** produces a left-to-right flip. **Z Rotation** causes a circular motion.



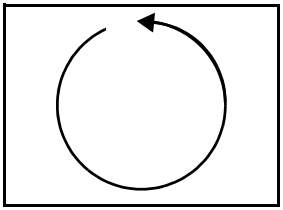
X Rotation

Rotates image about the X axis



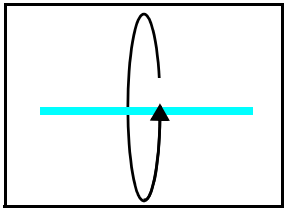
Y Rotation

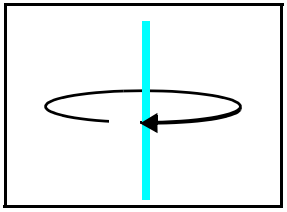
Rotates image about the Y axis

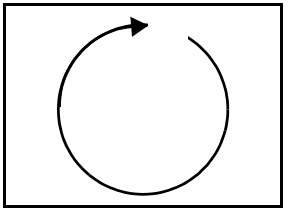


Z Rotation

Rotates image about the Z axis

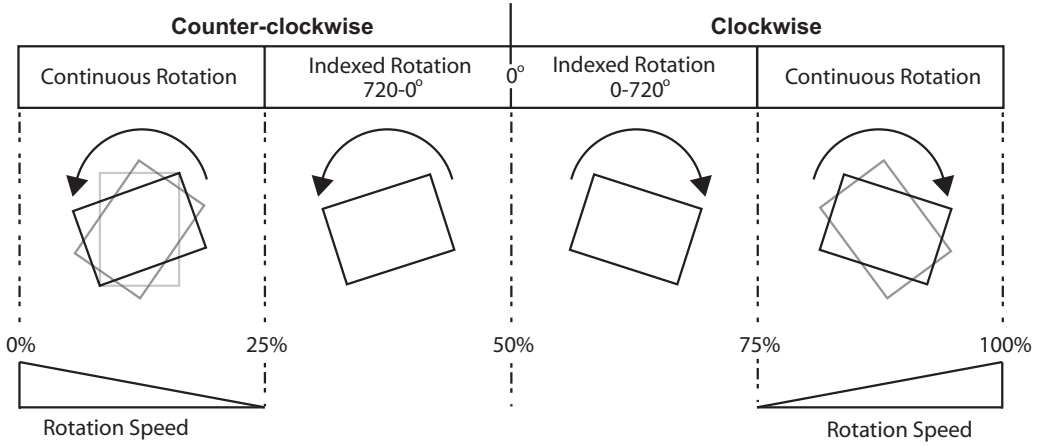






The Rotation parameters' suggested default values are the midpoint of the 16-bit DMX value range, which is equal to no rotation. Increasing the DMX value from the midpoint indexes the object in a clockwise direction. Reducing the DMX value below the midpoint indexes the object in a counterclockwise direction.

When the DMX value for a rotation parameter is greater than the 720° limit in either direction, the object begins rotating continuously. Additional adjustment to the DMX values increases the speed of continuous rotation.



NOTE: ***Global and Graphic Effects Mode parameters contain a Prerotation Translation effect option. When a Global or Graphic Effects Mode DMX value = 102, you can use the Effect Modifier parameters to locate the image in a virtual three dimensional space. Applying the Rotation parameters then cause the image to orbit around the selected axis from that location, see*** **Prerotation Translation** ***on page 196.***

Rotation Parameters

X Rotation

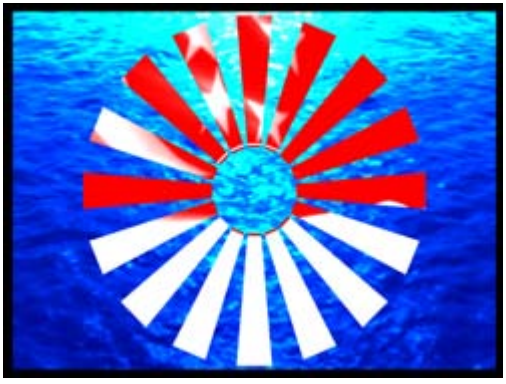
The **X Rotation** parameter rotates the selected Graphic Object around the X axis with 16-bit precision. You can index the rotation or set a continuous rotation creating a vertical flip at variable speeds.

This parameter lets you view an object from a different angle by turning the object. You can also view an object from a different angle by changing the viewpoint in space for the composite image, (see *Global Viewpoint Mode* on page 108).

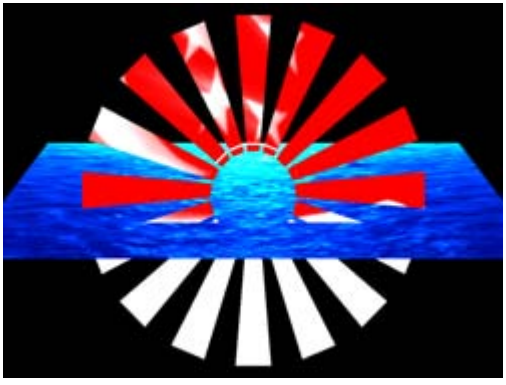
Default DMX Value: 32768 (50%) = No X Rotation

% of Value Range	Function
1–24	Continuous variable-speed counterclockwise image rotation around X-axis (fast to slow)
25	Continuous rotation stop
26–49	Rotates the image counterclockwise around X-axis in steps to –720 degrees
50	0° rotation around X-axis
51–74	Rotates the image clockwise around X-axis in steps to 720 degrees absolute
75	Continuous rotation stop
76–100	Continuous variable-speed clockwise image rotation around X-axis (slow to fast)

Tip: Using this parameter you can turn one object through another.



Original Object 1 and Object 2



X-axis Rotation Applied to Object 2

Y Rotation

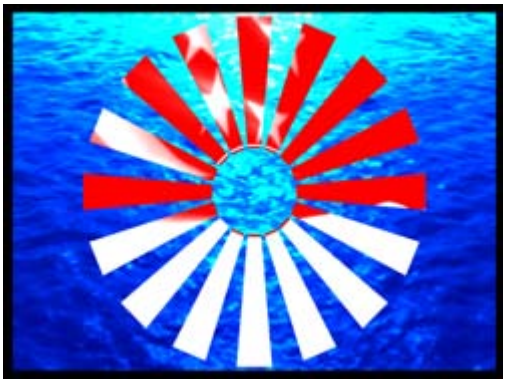
The **Y Rotation** parameter rotates or indexes the selected Graphic Object around the Y axis with 16-bit precision. You can index the rotation or set a continuous rotation creating a horizontal flip at variable speeds.

This parameter lets you view an object from a different angle by turning the object. You can also view an object from a different angle by changing the viewpoint in space for the composite image, (see *Global Viewpoint Mode* on page 108).

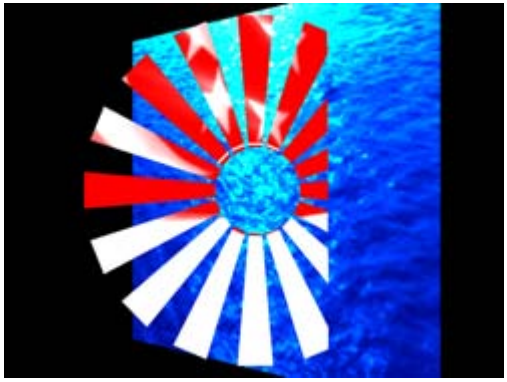
Default DMX Value: 32768 (50%)= No Y Rotation

% of Value Range	Function
1–24	Continuous variable-speed counterclockwise image rotation around Y-axis (fast to slow)
25	Continuous rotation stop
26–49	Rotates the image counterclockwise around Y-axis in steps to –720 degrees
50	0° rotation around Y-axis
51–74	Rotates the image clockwise around Y-axis in steps to 720 degrees absolute
75	Continuous rotation stop
76–100	Continuous variable-speed clockwise image rotation around Y-axis (slow to fast)

Tip: Using this parameter you can turn one object through another



Original Object 1 and Object 2



Y-axis rotation applied to Object 2

Z Rotation

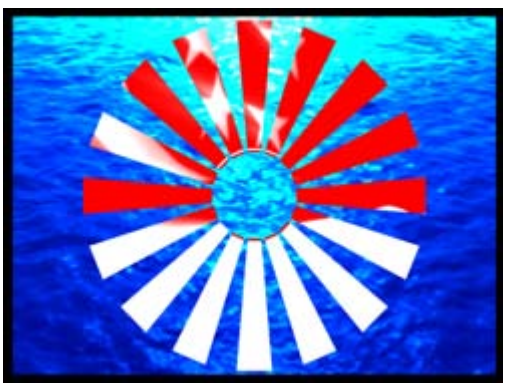
The **Z Rotation** parameter rotates or indexes the selected Graphic Object around the Z axis with 16-bit precision. You can index the rotation or set a continuous rotation creating a circular spin at variable speeds.

Default DMX Value: 32768 (50%)= No Z Rotation

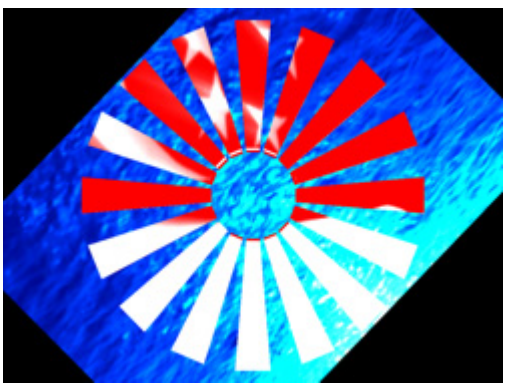
% of Value Range	Function
1–24	Continuous variable-speed counterclockwise image rotation around Z-axis (fast to slow)
25	Continuous rotation stop
26–49	Rotates the image counterclockwise around Z-axis in steps to –720 degrees
50	0° rotation around Z-axis
51–74	Rotates the image clockwise around Z-axis in steps to +720 degrees
75	Continuous rotation stop
76–100	Continuous variable-speed clockwise image rotation around Z-axis (slow to fast)

This parameter lets you view an object from a different angle by turning the object. You can also view an object from a different angle by changing the viewpoint in space for the composite image, (see *Global Viewpoint Mode* on page 108).

Tip: Using this parameter you can turn one object around another



Original Object 1 and Object 2



Z-axis Rotation Applied to Object 2

Scaling the Object

You can scale an Graphic Object along the X, Y and/or Z axis to adjust the object size.

The **Scale** parameter adjusts the size of the object's image up to approximately 10x its original size. At a DMX value of zero, the image shrinks to a dot. At the midpoint of the DMX value range, the image is normal size. When the DMX value is increased from the midpoint, the image is enlarged. In addition, when the DMX value is reduced below the midpoint, an inverted image is enlarged.

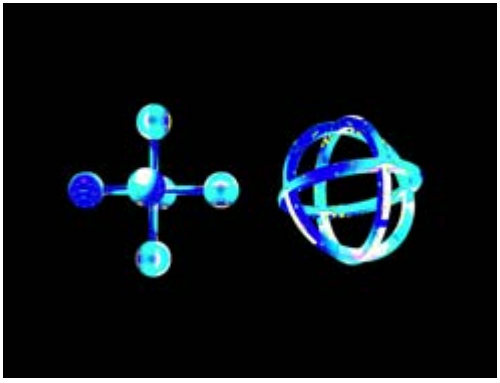
Tip: Use the **X**,**Y** and **Z Scale** parameters together to enlarge or shrink a 3-D object proportionally.

X Scale

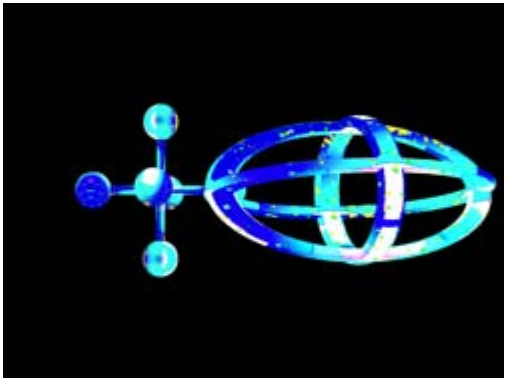
The **X Scale** parameter uses two channels to scale the selected 3-D object along the X axis, either expanding it or making it smaller. Use it when you want to size the object's horizontal component.

A DMX value of 32768 (50%) sets the object at its normal size. Values less than 50% shrink the object horizontally to the smallest at 0. Values greater then 50% enlarge the object horizontally to the largest at 255 (100%).

Default DMX Value: 32768 (50%) = Normal Scale



Original Object 1 and Object 2
All Scale DMX values = 32768 (50%)



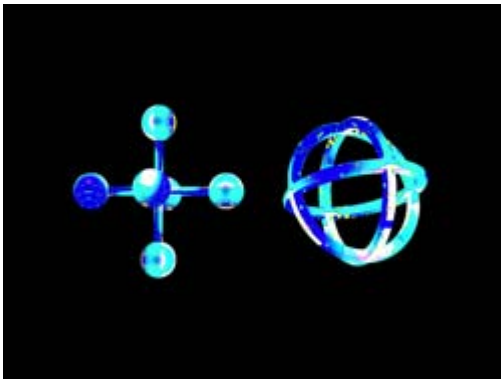
Object 2 X-Scale DMX value = 165
Scaled 3 times in X direction

Y Scale

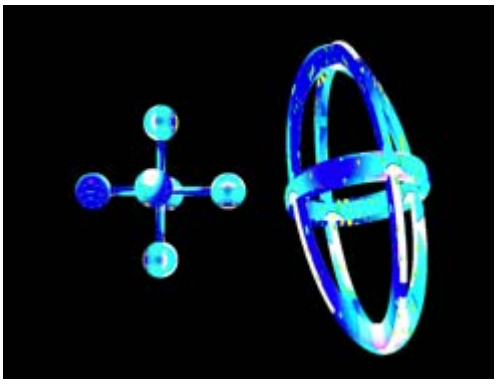
The **Y Scale** parameter uses two channels to scale the selected 3-D object along the Y axis, either expanding it or making it smaller. Use it when you want to size the object's vertical component.

A DMX value of 32768 (50%) sets the object at its normal size. Values less than 50% shrink the object vertically to the smallest at 0. Values greater then 50% enlarge the object vertically to the largest at 255 (100%).

Default DMX Value: 32768 (50%) = Normal Scale



Original Object 1 and Object 2
All Scale DMX values = 32768 (50%)



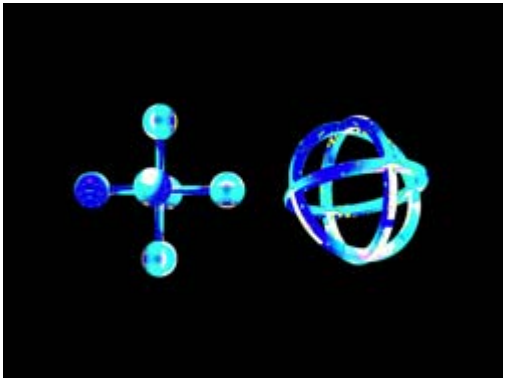
Object 2 Y-Scale parameter DMX value = 165
Scaled 3 times in Y direction

Z Scale

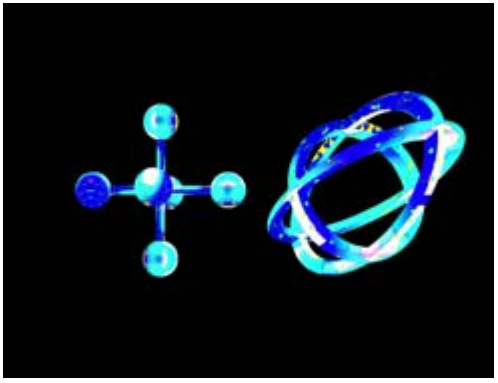
The **Z Scale** parameter uses two channels to scale the selected 3-D object along the Z axis, either expanding or shrinking it. Use it when you want to size the object's thickness.

A DMX value of 32768 (50%) sets the object at its normal size. Values less than 50% shrink the the object thickness until it reaches a point at a value of 0. Values greater then 50% enlarge the object to a maximum thickness at 255 (100%).

Default DMX Value: 32768 (50%) = Normal Scale



Original Object 1 and Object 2
All Scale DMX values = 32768 (50%)



Object 2 Z-Scale parameter DMX value = 223
Scaled 7.5 times in Z direction

Changing Object Position

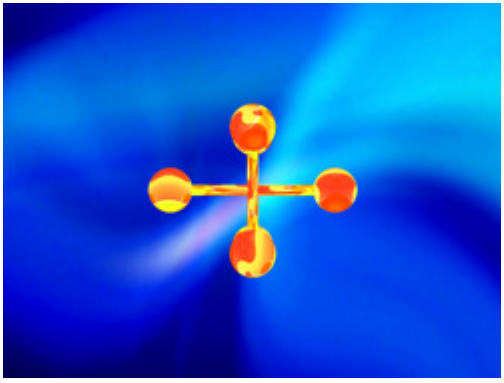
You can reposition each 3-D object's position in 3-D space by moving it along the X, Y and Z axes. The following parameters act on an individual object. Use these parameters to position 3-D images in relation to each other.

X Position

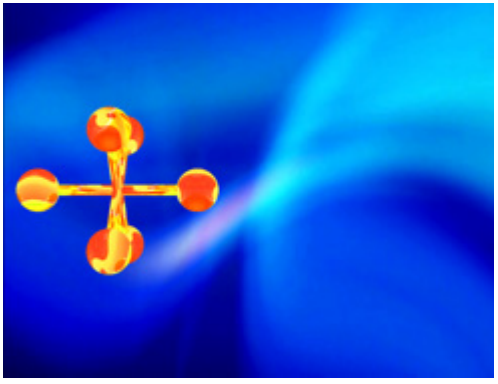
The **X Position** parameter moves your object along the X axis with 16-bit precision.

The midpoint of the 16-bit DMX value range centers the image on the X-axis. Values below the DMX midpoint move the object left, and values above the DMX midpoint move the object right.

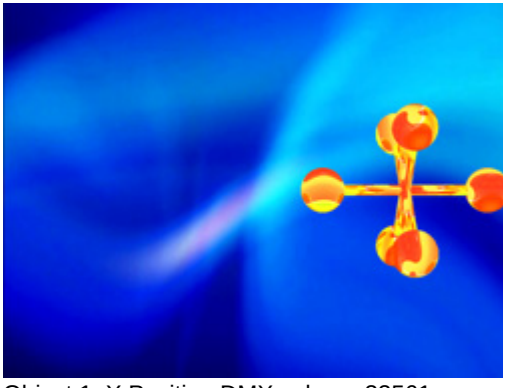
Default DMX Value: 32768 (50%) = object centered in frame



Original Object 1 and Object 2
All Position DMX values = 32768 (50%)



Object 1: X Position DMX value = 32022



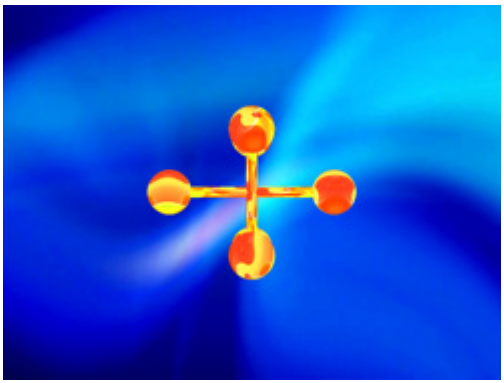
Object 1: X Position DMX value = 33561

Y Position

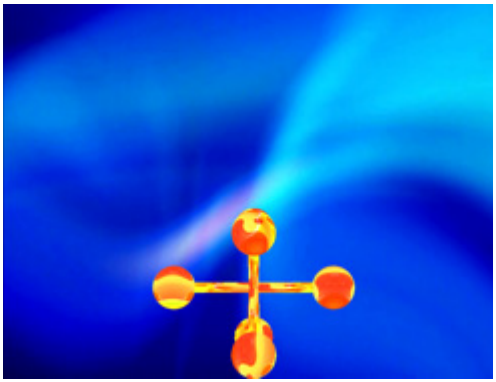
The **Y Position** parameter moves your object along the Y axis with 16-bit precision.

The midpoint of the 16-bit DMX value range, centers the image on the Y-axis. Values below the DMX midpoint move the object down, and values above the DMX midpoint move the object up.

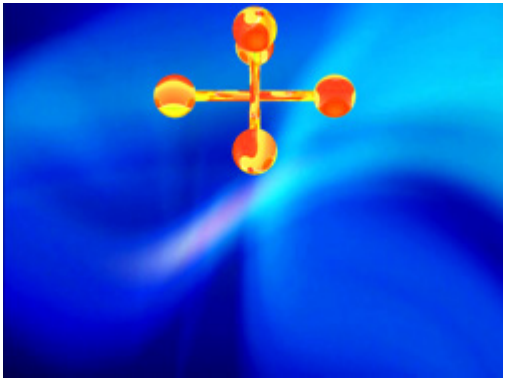
Default DMX Value: 32768 (50%) = object centered in frame



Original Object 1 and Object 2
All Position DMX values = 32768 (50%)



Object 1: Y Position DMX value = 32255



Object 1: Y Position DMX value = 33269

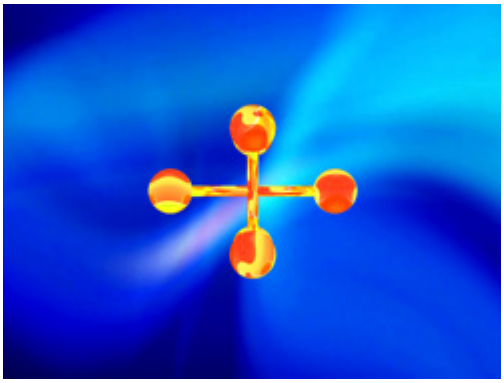
Z Position

The **Z Position** parameter moves your object along the Z axis with 16-bit precision.

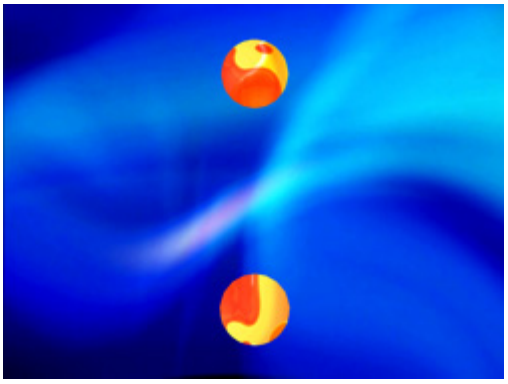
The midpoint of the 16-bit DMX value range centers the object on the Z axis. Values below the DMX midpoint move the object away from the viewer and appears to become smaller, and object above the DMX midpoint move the object toward the viewer and appears to become larger.

Default DMX Value: 32768 (50%) = object centered in frame

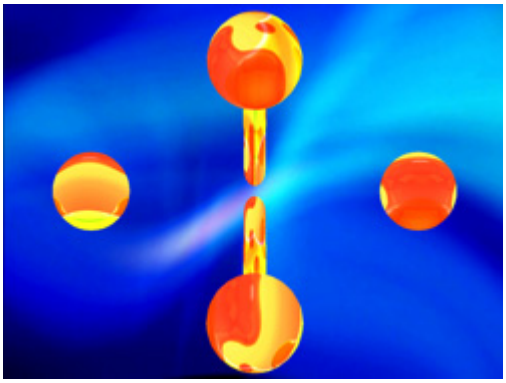
Tip: This parameter can create a zoom effect. Remember that by moving an object, you can obscure other objects or move it behind your viewpoint where it is no longer visible.



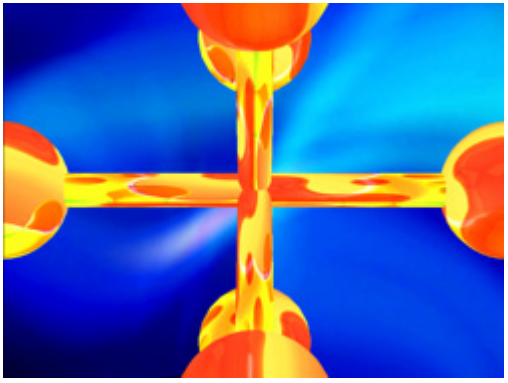
Original Object 1 and Object 2
All Position DMX values = 32768 (50%)



Object 1: Z Position DMX value = 31884



Object 1: Z Position DMX value = 32822



Object 1: Z Position DMX value = 33144

Chapter 9:

Graphic Functions: Opacity and Effects

You can adjust opacity and apply a variety of color mixing and geometric effects to each individual Graphic Object.

The parameters described in this chapter are set for each Graphic Object you define. Parameters for composite image intensity and effects are described in *Chapter 10: Global Functions on page 91*.

NOTE: The suggested default DMX values given for each parameter are recommended to build libraries that provide the easiest and most reliable content selection, rendering and output.

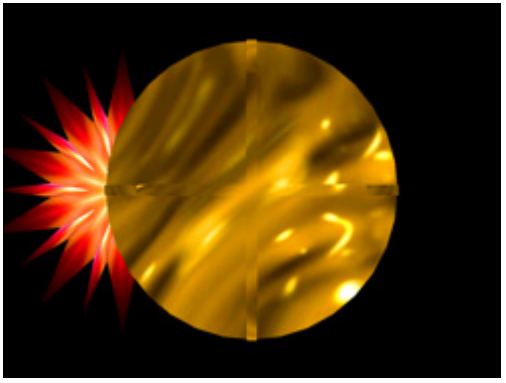
Opacity

Adjusting an object's opacity allows one object to "show through" another. You can adjust the opacity of an individual 3-D object from completely transparent to full opacity using this parameter. Increase opacity from not visible at a value of zero to full opacity at a value of 255.

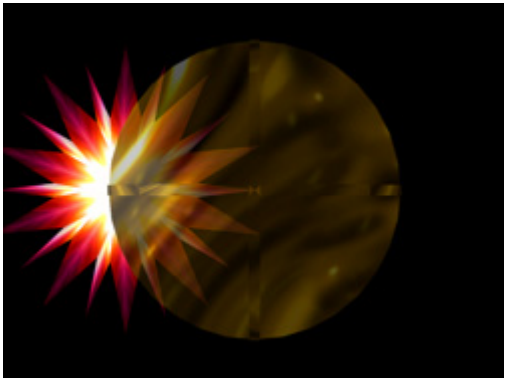
Default DMX Value: 0 = completely transparent

The Global Intensity parameter provides a similar adjustment to the combined image. This global control parameter controls intensity levels on the overall image (see *Global Intensity* on page 91). When you have multiple objects in relation to each other, the Global Intensity parameter is the best way to apply a fade to the composite image.

Tip: The **Dimmer**, **Object Opacity** and **Global Intensity** parameters all have to be greater than 0 to make a defined image visible.



Graphic Object 1 Intensity DMX = 255 (100%)
Graphic Object 2 Intensity DMX = 255 (100%)



Graphic Object 1 Intensity DMX = 255 (100%)
Graphic Object 2 Intensity DMX = 179 (70%)

Visual Mode

Visual Mode options are defined using three parameters. The **Visual Mode** parameter has options for enhancing and adjusting the black level and contrast of a 3-D object. Once you choose a visual mode, two **Modifier** parameters adjust the selected mode.

NOTE: In most cases, you won't see a change in the content until you adjust the Modifier parameters for that mode.

Default DMX Value: 0 = Safe (no processing applied)

Default DMX values for Modifier 1 and Modifier 2 channels depend on the selected option.

The following table illustrates the interaction between the Visual Mode Parameter and the two associated Modifier parameters for each option.

Visual Mode Option			Adjustments	
DMX Value	**Name**	**Description**	**Modifier 1**	**Modifier 2**
0	Safe	No visual mode processing applied to rendered output.	Not Used	Not Used
1	Content Optimization	Enhances image black level and contrast	Adjusts Back Level	Adjusts Contrast
2	Push to Sepia	Fades from original image color to sepia	Adjusts Fade	Adjusts Saturation
3	Push to Red	Fades from original image color to red tones	Adjusts Fade	Adjusts Saturation
4	Graymaker	Gradually transitions image from color to grayscale	Replaces color with gray	Adjusts brightness
5	Graymaker2	Converts image to grayscale	Adjusts black level	Adjusts contrast
6	Posterizer	Converts colors to their highest values without bleeding or blending	Reduces color detail	Adjusts Contrast
7	Color to B/W	Fades colors to black/white with no grays	Fades color through B/W to White at 100%	Not Used
8	Fire Gradient	Maps original color intensity levels to a red-to-yellow gradient.	Fades image to red-yellow gradient	Not Used
9	Negative Art	Reverses image color	Scales color	Subtract red to Subtract Green
10	Exposure Control	Alternate content optimization option	Expand/Contrast Color	Adjusts color shift
11	Invert B/W	Inverts Black and White components. Color remains unaffected	Sets Black Comparison Level	Sets White Comparison Level
12	Texture Mixing	Crossfades between the current image and another graphic object texture.	Selects the Source Graphic Object Texture	Controls Crossfade

Visual Mode Option			Adjustments	
DMX Value	**Name**	**Description**	**Modifier 1**	**Modifier 2**
13	Image Scale and Rotate	Scales and rotates the media file texture applied to a 3-D object	Scales Image	Sets Rotation Angle
14	Film Roll	Scrolls the media file texture horizontally or vertically	Sets Horizontal Roll Speed	Sets Vertical Roll Speed
15	Pixelate	Divides the image into rectangles using the center pixel color of each “box” as its color	Adjusts amount of pixelation	Not Used
16	Faux LED	Divides the image into a grid of circles to mimic an LED wall	Varies grid from 100x100 to 10x10	Varies the spacing and B/W
17	Faux Tile	Divides the image into square tiles	Varies grid from 100x100 to 10x10	Varies the spacing and B/W
18	Fuzzifier	Creates a multi-image blurring effect	Horizontal fuzz distance	Vertical fuzz distance
19	Drop Shadow	Creates a scalable drop shadow behind the graphic object	Horizontal shadow size	Vertical shadow size
20	Zoom Blur	Zooms into a position on the image with a mult-image blurring effect	Sets horizontal position center	Sets vertical position center
21	Chroma Shift	Shifts the red, blue, and green component colors	Horizontal shift	Vertical shift
22	ShakeNBake	Introduces a random vibration effect	Horizontal shake	Vertical shake
23	CTO/CTB	Color temperature correction	Push to Orange	Push to Blue
24	Flip	Flips layer content	Horizontal flip	Vertical flip
255	Pan and Scan	Zooms in and pans across a still image	Horizontal position	Vertical position

Visual Mode Options

Color to B/W

Visual Mode Parameter DMX value = 7

Begins with a white screen and fades to the original image in black and white. All color is converted.

Modifier 1: Transitions the image from full white at a DMX value of 0 to black and white at a value of 128 (50%). Increasing values above 50% reveals more of the image in black and white to complete at a value of 255 (100%).

Modifier 2: Not Used

Content Optimization

Visual Mode Parameter DMX value = 1

Stock content provided by High End Systems on your DL.3 fixture has been optimized for lighting applications. This option lets you make the same adjustments for User content or camera input. Content Optimization adjusts the image Black level and Contrast to optimize the projected image for your performance environment. You can use it to easily modify the black level and contrast for a specific application. The Exposure Control visual mode option (see *Exposure Control* on page 69) provides an alternative algorithm for accomplishing this optimization.

Modifier 1: Adjusts black level from 0 = no adjustment to 255 (100%) = full black.

Modifier 2: Adjusts contrast from 0 = no adjustment to 255 (100%) for maximum contrast.

Tip: All the factory content provided has been optimized already. This parameter and the Exposure Control visual options are especially useful for optimizing User content or camera capture.

Chroma Shift

Visual Mode Parameter DMX value = 21

Shifts the red, blue, and green component colors in an image. You can offset color components vertically and or horizontally.

Modifier 1: The default DMX value of 128 (50%) = no adjustment. Values below the midpoint shift the color components right to a maximum at a value of 0. Values above the midpoint shift the color components left to a maximum at a value of 255 (100%).

Modifier 2: The default DMX value of 128 (50%) = no adjustment. Values below the midpoint shift the color components down to a maximum at a value of 0. Values above the midpoint shift the color components up to a maximum at a value of 255 (100%).

Original Content
Visual Mode Parameter DMX value = 21

Visual Mode Modifier 1 DMX value=105
Visual Mode Modifier 2 DMX value=148

CTO/CTB

Visual Mode Parameter DMX value = 23

Allows color temperature correction by adding either Color Temperature Orange or Color Temperature Blue.

Modifier 1: Decreases the perceived color temperature by adding orange from 0 = no adjustment to a minimum color temperature at a value of 255 (100%).

Modifier 2: Increases the perceived color temperature by adding blue from 0 = no adjustment to a maximum color temperature at a value of 255 (100%).

Drop Shadow

Visual Mode Parameter DMX value = 19

You can create a drop shadow behind the media file texture on a 3D object, and vary its size horizontally and vertically. This option creates a black plane behind the selected media file texture on a flat rectangular object that can be positioned to form a drop shadow effect. You won't see the shadow until you select a Modifier 1 or 2 DMX value above or below 128 (50%)

Modifier 1: The default DMX value of 128 (50%) = no adjustment. Values below the midpoint move the "shadow" right as you approach 0 = maximum horizontal shadow width. Values above the midpoint move the "shadow" left as you approach 0 = maximum horizontal shadow width at a value of 255 (100%)

Modifier 2: The default DMX value of 128 (50%) = no adjustment. Values below the midpoint move the "shadow" down as you approach 0 = maximum vertical shadow width. Values above the midpoint move the "shadow" up as you approach 0 = maximum vertical shadow width at a value of 255 (100%).

Original Content
Visual Mode Parameter DMX value = 19

Visual Mode Parameter DMX value = 19
Visual Mode Modifier 1 DMX value= 0
Visual Mode Modifier 2 DMX value=255

Exposure Control

Visual Mode Parameter DMX value = 10

Exposure Control adjusts the image Black level and Contrast to optimize the projected image for your performance environment. You can use it to easily modify the black level and contrast for a specific application.

Exposure Control provides finer Contrast and Black level control than the Content Optimization option (see *page 66*) which pushes colors to saturation more quickly.

Modifier 1: Adjusts black level from 0 = full black through 255 (100%) = brightest. At a DMX value of 128 (50%) there is no adjustment.

Modifier 2: from 0 = least contrast through 255 (100%) = maximum contrast. At a DMX value of 128 (50%) there is no adjustment.

Tip: All the factory content provided has been optimized already. This parameter and the Content Optimization option are especially useful for optimizing user content or camera capture.

Faux LED

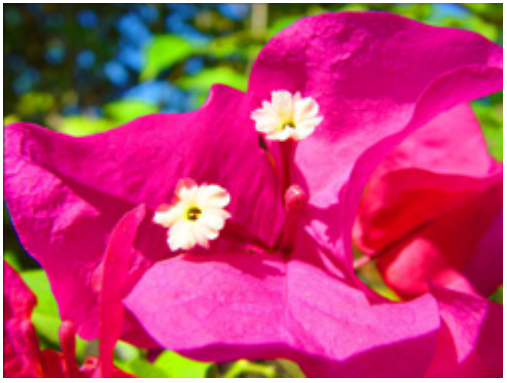
Visual Mode parameter DMX value = 16

This option divides the image into a grid of circles to mimic an LED wall. The color of the center pixel in each cell defines the solid color for that circle. You can control the number and spacing of LEDs and choose between a black and white background grid.

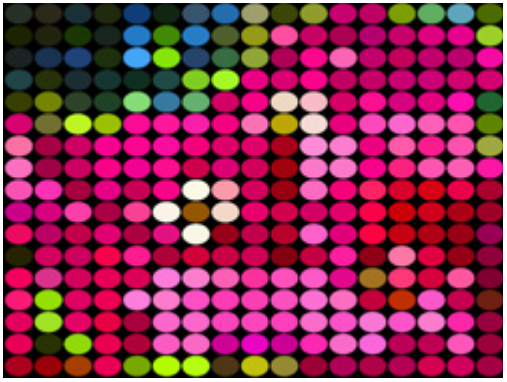
Modifier 1: Controls the number of LEDs. The default DMX value of 0 = a 10 x 10 grid of tiles. Increasing the DMX value increases grid divisions to a maximum of 100 x 100 tiles at a value of 255 (100%).

NOTE: A small number of larger tiles will also result in reduced color variation.

Modifier 2: Adjusts the LED spacing. DMX values below the midpoint of the range increase the spacing between tiles on a black background from O to a maximum space between tiles at a DMX value of 127. Values above the midpoint increase the spacing between tiles on a white background to a maximum space between tiles at a DMX value of 255 (100%).



Original Content
Visual Mode Parameter DMX value = 16



Visual Mode Modifier 1 DMX value =204,
Visual Mode Modifier 2 DMX value= 16

Faux Tile

Visual Mode parameter DMX value = 17

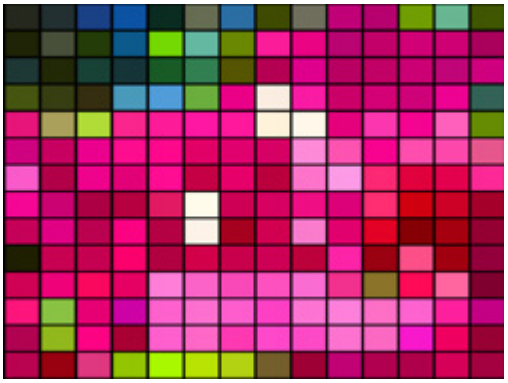
This option divides the image into a grid of tiles. The color of the center pixel in each cell defines the solid color for that tile. You can control the number and spacing of tile and choose between a black and white background grid.

Modifier 1: Controls the number of tiles. The default DMX value of 0 = a 10 x 10 grid of tiles. Increasing the DMX value increases grid divisions to a maximum of 100 x 100 tiles at a value of 255 (100%).

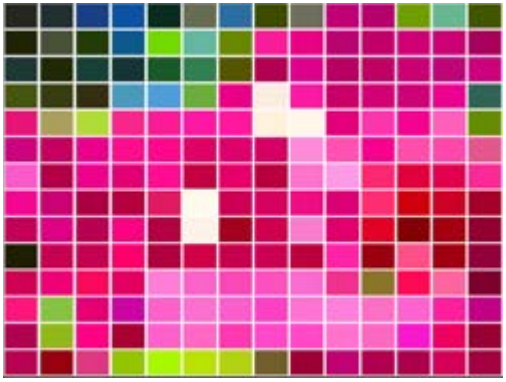
NOTE: A small number of larger tiles will also result in reduced color variation.

Modifier 2: Adjusts the grid thickness around each tile. DMX values below the midpoint of the range increase the spacing between tiles on a black background from O to a maximum space between tiles at a DMX value of 127. Values above the midpoint increase the spacing between tiles on a white background to a maximum space between tiles at a DMX value of 255 (100%).

Original Content
Visual Mode Parameter DMX value = 17



Visual Mode Modifier 1 DMX value =255
Visual Mode Modifier 2 DMX value= 0



Visual Mode Modifier 1 DMX value =255
Visual Mode Modifier 2 DMX value= 138

Film Roll

Visual Mode parameter DMX value = 14

This option scrolls the media file texture horizontally or vertically independent from the 3-D object it overlays, and allows you to control the scrolling speed.

Modifier 1: The default DMX value of 128 (50%) = no adjustment. Values below the midpoint scroll left, increasing in speed as you approach 0. Values above the midpoint scroll right, increasing in speed to 255 (100%).

Modifier 2: The default DMX value of 128 (50%) = no adjustment. Values below the midpoint scroll down, increasing in speed as you approach 0. Values above the midpoint scroll up, increasing in speed to 255 (100%).

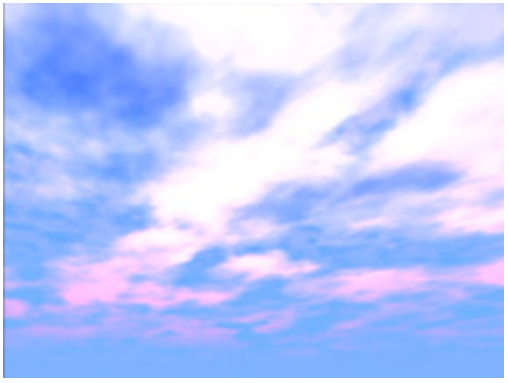
Fire Gradient

Visual Mode Parameter DMX value = 8

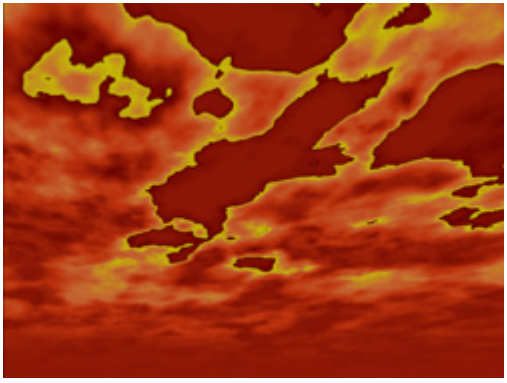
This option maps image colors to a Red-to-Yellow gradient creating a fiery effect.

Modifier 1: Maps the image color values from no adjustment at a value of 0 to all red to yellow tones at a value of 255 (100%).

Modifier 2: Not Used



Original Content
Visual Mode Parameter DMX value = 8



Visual Mode Modifier 1 DMX value=255 (100%)

Flip

Visual Mode parameter DMX value = 24

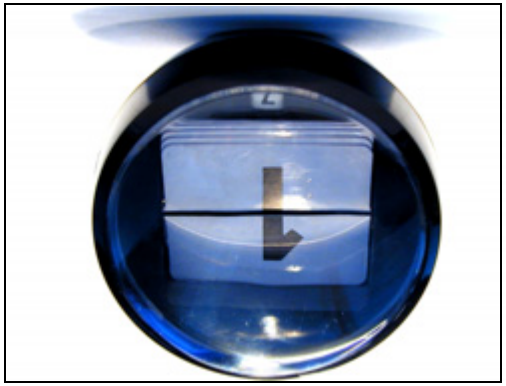
This option flips the media file texture horizontally or vertically independent from the 3-D object it overlays.

Modifier 1: DMX values from 0-127 have no effect. DMX values of 128 (50%) to = 255 (100%) flips the image horizontally.

Modifier 2: DMX values from 0-127 have no effect. DMX values of 128 (50%) to = 255 (100%) flips the image vertically.

Original content

Modifier 1 parameter DMX = 128
Modifier 2 parameter DMX = 0



Modifier 1 parameter DMX = 128
Modifier 2 parameter DMX = 128

Fuzzifier

Visual Mode parameter DMX value = 18

This option blurs the media file texture horizontally or vertically.

Modifier 1: The default DMX value of 0 = no adjustment. Increasing DMX values blur the image horizontally to a maximum at a DMX value of 255 (100%).

Modifier 2: The default DMX value of 0 = no adjustment. Increasing DMX values blur the image vertically to a maximum at a DMX value of 255 (100%).

Original Content
Visual Mode Parameter DMX value = 18

Visual Mode Modifier 1 DMX value=255 (100%)
Visual Mode Modifier 2 DMX value=255 (100%)

Gray maker I

Visual Mode Parameter DMX value = 4

This effect gradually transitions the color image to a grayscale image. Use the Gray Maker effect when you want to add an undertone of grey to the colors in an image.

NOTE: If content is already grayscale, there is no effect applied but Modifier 2 can still affect image contrast.

Modifier 1: At a DMX value of 0, the image will be full color. As you increase the DMX value, more gray is introduced until, at a DMX value of 255, all color has been replaced with shades of gray.

Modifier 2: Adjusts the brightness of the image at the grayscale transition level selected with the Modifier 1 parameter.

Original Content
Visual Mode Parameter DMX value = 4

Visual Mode Parameter DMX value = 4
Visual Mode Modifier1 DMX value=128(50%)

Visual Mode Parameter DMX value = 4
Visual Mode Modifier1 DMX value=190(75%)
Visual Mode Modifier2 DMX value=255(100%)

Gray maker 2

Visual Mode Parameter DMX value = 5

This option converts a color image to grayscale and then lets you adjust black level and contrast.

Modifier 1: Adjusts the black level of the grayscale image from a DMX value of 0 = Full brightness to 255 = completely black

Modifier 2: Adjusts contrast of the grayscale image from 0 = no adjustment to 255 (100%) = maximum contrast

Original Content

Visual Mode Parameter DMX value = 4

Visual Mode Parameter DMX value = 4
Visual Mode Modifier1 DMX value=90(33.3%)
Visual Mode Modifier2 DMX value=175(77%)

Invert Black and White, Keep Color

Visual Mode Parameter DMX value = 11

This option allows you to invert the black and white components of an image while leaving other colors unaffected. You can vary the threshold for the “black” in a pixel required for inversion.

Modifier 1: Adjusts the comparison level of black for inversion from a DMX value of 0= inverting only absolute black to 255 (100%) = converting more of the image from black to white.

Modifier 2: Adjusts the comparison level of white for inversion from a DMX value of 0= inverting only absolute white to 255 (100%) = converting more of the image from white to black.

Negative Art

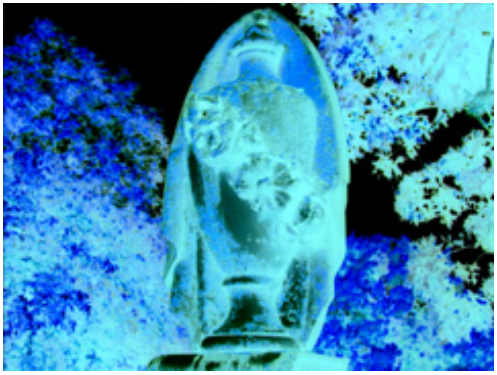
Visual Mode Parameter DMX value = 9

This option provides a negative of the image and then lets you adjust the amount of color and the red and green color components.

Modifier 1: Adjusts the color level from full at a DMX value of 0 to the lowest level at a DMX value of 255.

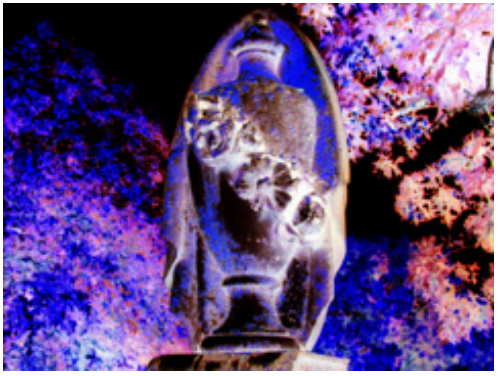
Modifier 2: You must set a DMX value of 128 to see no black level adjustment. Red is subtracted from the image at DMX values of 128 to 0. Green is subtracted from the image at DMX values of 129 – 255.

Original Content



Visual Mode Parameter DMX value = 9
Modifier 1 DMX value=0
Modifier 2 DMX value = 0

Visual Mode Parameter DMX value = 9
Modifier 1 DMX value=0
Modifier 2 DMX value = 128 (50%)



Visual Mode Parameter DMX value = 9
Modifier 1 DMX value=255 (100%)
Modifier 2 DMX value = 128 (50%)

Pan and Scan

Visual Mode parameter DMX value = 255

This option Zooms into a still image and then, by changing position, you can pan across the image horizontally and vertically. It only functions on image sizes greater than 1024 x 1024 in at least one direction.

Modifier 1: Adjusts the horizontal pan position from 0=left edge to 255 (100%) = right edge of the image. The default DMX value of 128 (50%) = no adjustment.

Modifier 2: Adjusts the vertical pan position from 0 = bottom edge to 255 (100%) = top edge of the image. The default DMX value of 128 (50%) = no adjustment.

Original Content
Visual Mode Parameter DMX value = 255

Visual Mode Modifier1 DMX value=128
Visual Mode Modifier 2 DMX value = 128

Visual Mode Modifier 1 DMX value = 0
Visual Mode Modifier 2 DMX value = 0

Visual Mode Modifier 1 DMX value = 255
Visual Mode Modifier 2 DMX value = 255

Pixelate

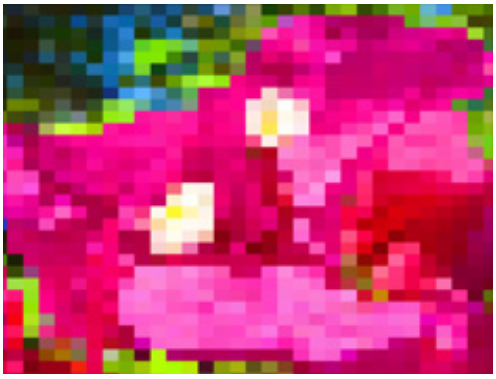
Visual Mode parameter DMX value = 15

This options divides the image into rectangles using the center pixel color of each as its color. You can control the number of divisions.

Modifier 1: Controls the number of divisions from a single cell at a DMX value = 0 to the maximum number of cells at a DMX value = 255 (100%). Since each division is a single color, fewer, larger boxes result in reduced color variation.

Modifier 2: Not Used

Original Content
Visual Mode Parameter DMX value = 15



Visual Mode Modifier 1 DMX value = 128

Posterizer

Visual Mode Parameter DMX value = 6

This effect uses the associated **Modifier 1** parameter to posterize by replacing each color in an image with the highest values of that color but expanding it only to the border of that color. There is no bleeding or blending of colors.

NOTE: In this visual mode, you won't see a change in the image until you adjust the Modifier 1 parameter

Modifier 1: Adjusts color polarization level. The higher the value, the more color detail will be removed.

Modifier 2: Adjust the image contrast from 0 = no adjustment to 255 (100%) = maximum contrast.

Original Content
Visual Mode Parameter DMX value = 6

Visual Mode Parameter DMX value = 6
Visual Mode Modifier 2 DMX value=255(100%)

Visual Mode Parameter DMX value = 6
Visual Mode Modifier1 DMX value=190(75%)
Visual Mode Modifier2 DMX value=255(100%)

Push to Red

Visual Mode Parameter DMX value = 3

This option reduces colors in the selected image to all Red values

Modifier 1: Fades from original color at a DMX value = 0 to a range of red tones at a value of 255 (100%)

Modifier 2: Adjusts color saturation from no adjustment at a DMX value = 0 to full saturation at a value of 255 (100%)

Original Content
Visual Mode Parameter DMX value = 3

Visual Mode Parameter DMX value = 3
Visual Mode Modifier2 DMX value=255(100%)

Visual Mode Parameter DMX value = 3
Visual Mode Modifier1 DMX value=190(75%)
Visual Mode Modifier2 DMX value=255(100%)

Push to Sepia

Visual Mode Parameter DMX value = 2

This option converts all color in the image to sepia tones.

Modifier 1: Fades from original color at a DMX value = 0 to a range of sepia shades at a value of 255 (100%)

Modifier 2: Adjusts color saturation from no adjustment at a DMX value = 0 to full saturation at a value of 255 (100%)

Original Content
Visual Mode Parameter DMX value = 2

Visual Mode Parameter DMX value = 2
Visual Mode Modifier2 DMX value=255(100%)

Visual Mode Parameter DMX value = 2
Visual Mode Modifier1 DMX value=190(75%)
Visual Mode Modifier2 DMX value=255(100%)

ShakeNBake

Visual Mode Parameter DMX value = 22

This option randomly vibrates the image. You can control the horizontal and vertical frequency.

Modifier 1: Adjusts random horizontal “shake” frequency from 0= no adjustment to 255 (100%) = maximum.

Modifier 2: Adjusts random vertical “shake” frequency from 0= no adjustment to 255 (100%) = maximum.

Texture Mixing

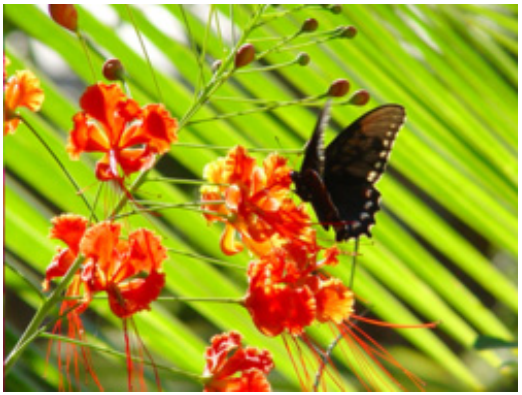
Visual Mode Parameter DMX value = 12

Texture Mixing lets you crossfade from textures (media file content) of one Graphic Object to the texture of another Graphic Object. Any effects applied to the Source file do not display.

Modifier 1: Selects the Source file for the texture you want to pull. A DMX value = 1 selects Graphic Object 1’s media file content. A DMX value = 2 selects Graphic Object 2’s media file content. A DMX value =3 selects Graphic Object 3’s media file content.

Modifier 2: Adjusts Graphic Object opacity of the source texture from a DMX value of 0 = fully transparent to 255 (100%) = fully opaque.

Original Content Object 1
Visual Mode Parameter DMX value = 20



Original Content Object 2
Visual Mode Parameter DMX value = 20

Visual Mode Modifier 1 DMX value=1
Visual Mode Modifier 2 DMX value=128

Zoom Blur

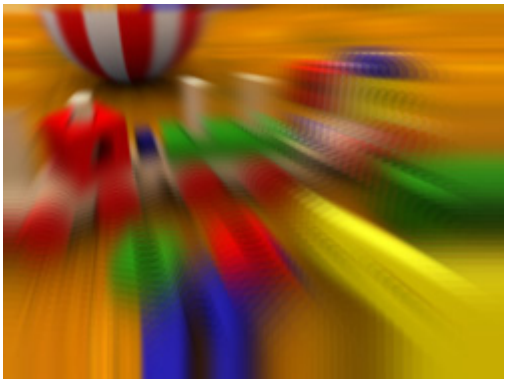
Visual Mode Parameter DMX value = 20

Zooms into a position on the image with a mult-image blurring effect. You can control the position of the zoom center on the image.

Modifier 1: Selects the horizontal center of the zoom point.

Modifier 2: Selects the vertical center of the zoom point.

Original Content
Visual Mode Parameter DMX value = 20



Visual Mode Modifier 1 DMX value=158
Visual Mode Modifier 2 DMX value=168

Effect Mode Parameters

Three **Effect Mode** parameters are available for each individual 3-D object, each with three **Modifier** parameters. Both Effect parameters have an identical list of color and visual effect options. This lets you apply a dual-effect combination to the selected 3-D object.

NOTE: Not all modes combine effectively. For example, you cannot glow a wobbulating object very well.

The table below describes the interaction between an Effect Mode parameter and its three associated Modifier parameters. You can find a detailed description and example of each option in *Chapter 12: Effect Mode Options Descriptions* on page 123.

NOTE: Modifier channels for Effect Mode 1 are labeled as CMY in the Wholehog system so you can also make use of the color picker, HSI, and other Wholehog functions. Use the CMY parameter controls to adjust the three Effect Mode 1 Modifier parameters for both the Global and Graphic fixture types. The default for Effect Mode 1 is set to CMY1 as well. Effect Mode 2 and 3 Modifier channels are labeled Mod 1, Mod 2, and Mod 3.

DMX value	Name/Description	Adjustments		
		Modifier 1	Modifier 2	Modifier 3
0	Safe (no effects selection)	NA	NA	NA
1	CMY (RGB invert)	Cyan	Magenta	Yellow
2	CMY Add, All Pixels	Cyan	Magenta	Yellow
3	CMY Add, All Non-black Pixels	Cyan	Magenta	Yellow
4	RGB Add, All Pixels	Red	Green	Blue
5	RGB Add 2, All Pixels	Red	Green	Blue
6	RGB Add, All Non-black Pixels	Red	Green	Blue
7	RGB Swap to GBR	Red to Green	Green to Blue	Blue to Red
8	RGB Swap to BRG	Red to Blue	Green to Red	Blue to Green
9	Solarize 1 inverts a color value < DMX value	Red	Green	Blue
10	Solarize 2 inverts a color if value > DMX value	Red	Green	Blue
11	Solarize 3 sets color to 0 if value < DMX value	Red	Green	Blue
12	Solarize 4 sets color to 0 if value > DMX value	Red	Green	Blue
13	DotP and Resample	Red	Green	Blue
14	Color Cycle cycles colors with DMX value controlling cycle speed.	Red	Green	Blue
15	All or Nothing sets color values > mod value = 255 and all other color values = 0	Red	Green	Blue
16	Solid color RGB	Red	Green	Blue

DMX value	Name/Description	Adjustments		
		Modifier 1	Modifier 2	Modifier 3
17	RGB Invert	From Red to Cyan	From Green to Magenta	From Blue to Yellow
18	RGB, Invert and Swap to GBR	Red to Green	Green to Blue	Blue to Red
19	RGB, Invert and Swap to BRG	Red to Blue	Green to Red	Blue to Green
20	Edge Detect Color	Horizontal search size	Vertical search size	Comparison threshold
21	Edge Detect B/W	Horizontal search size	Vertical search size	Comparison threshold
22	Texture Ripple, Horizontal	Amplitude	Frequency	Phase
23	Texture Ripple, Vertical	Amplitude	Frequency	Phase
24	Texture Ripple, Circular	Amplitude	Frequency	Phase + Direction
25	Texture Ripple, Circular Asymmetrical	Amplitude	Frequency	Phase
26	Transparent Color Fine selects key color using Modifier channels	Red	Green	Blue
27	Transparent Color Medium selects key color using Modifier channels	Red	Green	Blue
28	Transparent Color Coarse selects key color using Modifier channels	Red	Green	Blue
29	Transparent Color Invert, Fine selects key color using Modifier channels	Red	Green	Blue
30	Transparent Color Invert, Medium selects key color using Modifier channels	Red	Green	Blue
31	Transparent Color Invert, Coarse selects key color using Modifier channels	Red	Green	Blue
32	Scan Line converts image colors to colors in a single line of the image	Selects scan line	Fades to converted image	Not used
33	Transparent Wipes “opens” the selected graphic to reveal another graphic positioned behind it	Area of wipe	Selects center of wipe	Selects from 6 wipe options
34	Pixel Twist swirls a portion of the texture	Twist center on X axis	Twist center on Y axis	Direction and amount of twist
35	Picture-in-picture duplicates the texture and overlays it on the original	Subpicture center on Xaxis	Subpicture center on Yaxis	Subpicture size
36	Magnifying Lens creates a virtual convex lens that magnifies a portion of the texture	Lens center on X axis	Lens center on Y axis	Lens size
37	Magnifying Lens 2 creates a virtual double convex lens that magnifies a portion of the texture.	Lens center on X axis	Lens center on Y axis	Lens size
38	Cartoon Edge creates variable outline around picture elements	Reduces Color	Enhances Contrast	Edge detection sensitivity

DMX value	Name/Description	Adjustments		
		Modifier 1	Modifier 2	Modifier 3
39	Color DeConverge separates image color components and offsets them	Moves Red component up	Moves Green component down and right	Moves Blue component down and left
40	Horizontal Mirror creates a mirror effect	Defines mirror center	Not Used	Not Used
41	RGB Swap to BGR redefines component color	Red to Blue	Green	Blue to Red
42	RGB Swap to RBG redefines component color	Red	Green to Blue	Blue to Green
43	RGB Swap to GRB redefines component color	Red to Green	Green to Red	Blue
44	Colorize Gray Scale maps pixel intensity to color	Selects Color Scheme	Selects zero intensity point	Controls fading
45	Intensity Key turns pixels of selected intensity transparent	Selects Color Scheme	Sets Intensity bandwidth	Controls Transparency
46	Raindrop simulates raindrops falling on a liquid surface	Controls size/ speed	Seeds random # generator	Controls raindrop rate
47	RGB, Scale varies the color mapping values	Red	Green	Blue
48	Tiling On multiplies image in a defined grid	Horizontal #	Vertical #	Space between tiles
49	Color to Alpha varies the transparency level of an image's component color values	Red to alpha	Green to alpha	Blue to alpha
50	Color to Alpha, Inverted varies the transparency level of an image's inverted color values	Inverted Red to alpha	Inverted Green to alpha	Inverted Blue to alpha
51	Texture Mixing crossfades between the current image and another graphic object texture	Selects Source Texture	Selects Source Effect Level	Crossfade Between Textures
52	Image Scale and Rotate Scales and rotates the media file texture applied to a 3-D object	Scales image	Selects Rotation Angle	Sets Rotation Speed
53	Film Roll scrolls the media file texture horizontally or vertically	Horizontal roll speed	Vertical roll speed	Scales Image
54	Pixelate divides the image into rectangles using the center pixel color of each "box" as its color	Sets amount of Pixelation	Scales horizontally	Scales vertically
55	Faux LED divides the image into a grid of circles to mimic an LED wall	LED size	Spacing	Color peaking
56	Faux Tile divides the image into square tiles	Tile Size	Spacing	Color peaking
57	Fuzzifier creates a multi-image blurring effect	Horizontal distance	Vertical distance	Fuzz Decay
58	Drop Shadow creates a scalable drop shadow behind the graphic object	Horizontal shadow size	Vertical shadow size	Shadow opacity
59	Zoom Blur zooms into a position on the image with a multi-image blurring effect	Horizontal position center	Vertical position center	Zoom in and out

DMX value	Name/Description	Adjustments		
		Modifier 1	Modifier 2	Modifier 3
60	Chroma Shift shifts the red, blue, and green component colors	Horizontal shift	Vertical shift	Not Used
61	ShakeNBake introduces a random vibration effect	Horizontal Shake	Vertical Shake	Scale
62	Slats, Vertical renders the image in offset vertical slats	Number of Slats	Vertical Displacement	Fade from Normal to Slats
63	Slats, Horizontal renders the image in offset horizontal slats	Number of Slats	Horizontal Displacement	Fade from Normal to Slats
80	Downward Vertical Streaks “pulls” the image down	Vertical Start Position	Streak Angle	Fade from Normal to Streak
81	Gaussian Blur blurs the image	Sample Distance	Number of Filter Passes	Scales the Effect
82	Sharpen	Sample Distance	Number of Filter Passes	Scales the Sharpen Effect
83	Flip	Horizontal Flip	Vertical Flip	Not Used
84	UV to Gray turns everything in the image gray except for a selected UV chroma coordinate	U Coordinate	V Coordinate	Tolerance
85	UV to Transparent turns everything in the image transparent except for a selected UV chroma coordinate.	U Coordinate	V Coordinate	Tolerance
86	UV Select to Transparent turns a selected UV chroma coordinate transparent with the rest of the image unchanged	U Coordinate	V Coordinate	Tolerance
87	HS to Gray retains selected hue and saturation, and turns everything else gray.	Hue Coordinate	Saturation Coordinate	Tolerance
88	HS to Transparent retains selected hue and saturation, and turns everything else transparent.	Hue Coordinate	Saturation Coordinate	Tolerance
89	HS Selected To Transparent makes selected hue and saturation transparent	Hue Coordinate	Saturation Coordinate	Tolerance
90	Texture Shift shifts texture coordinate by color value	Horizontal Shift	Vertical Shift	Color and Scale
91	Lens Grid views texture through grid of lenses	Magnification	Edge Shading	# of Lenses
92	Edge Detect, BW2 detects edges as black or white	Sample Distance	Edge Threshold Comparison	Detected Edge Scaler
93	Film Burn/Unburn creates burn pattern over image	Burn Through Rate	Film Blackening	Burn Pattern
94	Film Noise creates an “aged” film look	Noise Rate	Push to Sepia add Jitter	Noise Level
95	Particle System 1 converts image to a particle pattern	Emitter Type	Trail Length	Particle Acceleration

DMX value	Name/Description	Adjustments		
		Modifier 1	Modifier 2	Modifier 3
96	Particle System 2 adds adjustments to Effect 95	Number of Particles	Particle Size	Emitter Size
97	Particle System 3 adds adjustments to Effect 95 + Effect 96	Initial Particle Velocity	Particle Rotation	Particle Lifetime
98	Prism	Number of Facets	Refraction Index	Rotation
99	Gaussian Halo creates blur from a clear center toward edges	Sample Distance	Number of Filter Passes	Gaussian Curve Shape
100	Scene Change Detect transparency effect	Scale RGB	Scale Alpha	Scale RGB+ alpha
101	Yxy Luminance Scaling adjusts brightness independent of color values	Scale Luminance	Scale X	Scale y
102	Prerotation Translation sets image in virtual 3-D space for rotation	Translate X	Translate Y	Translate Z
103	Digital Mspeed	Rotation MSpeed	Scaling MSpeed	Position MSpeed
253	Special value used with global spherical mapping effect 142. Defaults to 0 otherwise.	NA	NA	NA
254	Special value used with global spherical mapping effect 142. Defaults to 0 otherwise.	NA	NA	NA
255	Pan and Scale zooms in and pans across a still image	Horizontal position	Vertical position	Zoom in and out

Chapter 10:

Global Functions

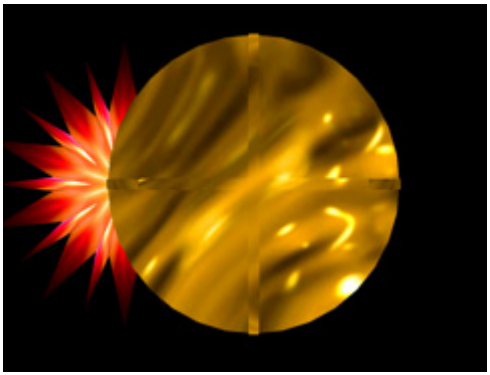
Global Graphic controls affect the composite image created by defining multiple separate object graphics. You can adjust intensity, define masks, select a point in space to view the composite image, and control keystone correction.

Global Intensity

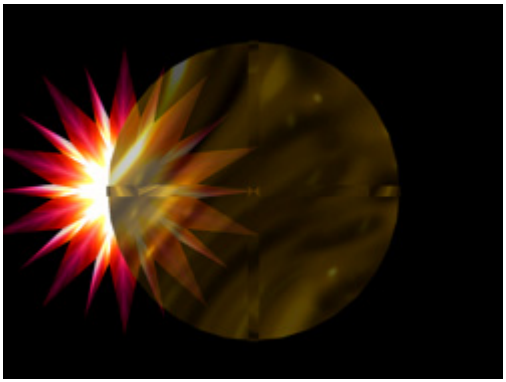
The **Global Intensity** parameter creates a smooth *fade to video black* that doesn't affect the opacity relationship between individual objects. Use this parameter to adjust the intensity of a composite image over the separate Graphic Object's Opacity parameter settings. Increase intensity from not visible at a DMX value of 0 to full intensity at a value of 255 (100%).

Default DMX Value: 0 = no intensity (video black)

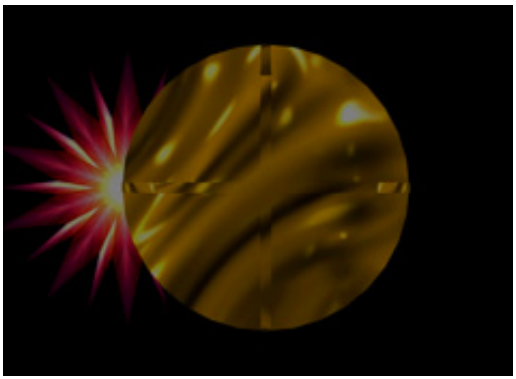
Tip: The Dimmer, Object Opacity and Global Intensity parameters all need DMX values greater than 0 for a defined image to be visible.



Graphic Object 1 Intensity DMX = 255 (100%)
Graphic Object 2 Intensity DMX = 255 (100%)



Graphic Object 1 Intensity DMX = 255 (100%)
Graphic Object 2 Intensity DMX = 179 (70%)



Global Intensity DMX = 128 (50%)

Global Effect Mode Channels

There are five banks of **Global Effect Mode** parameters, each with associated Modifier channels. All **Global Effect Mode** parameters have an identical list of color and visual effect options. This lets you apply a multiple-effect combination to the composite image.

The table below describes the interaction between a **Global Effect Mode** parameter and the three associated **Modifier** parameters for each option. You can find a detailed description of each option in *Chapter 12: Effect Mode Options Descriptions*.

NOTE: Modifier channels for Effect Mode 1 are labeled as CMY in the Wholehog system so you can also make use of the color picker, HSI, and other Wholehog functions. Use the CMY parameter controls to adjust the three Effect Mode 1 Modifier parameters for both the Global and Graphic fixture types.

The default for Effect Mode 1 is set to CMY1 as well. Other Effect Mode Modifier channels are labeled Mod 1, Mod 2, and Mod 3.

DMX Value	Effect Mode Name/Description	Adjustments		
		Modifier 1	Modifier 2	Modifier 3
0	Safe (no effects selection)	NA	NA	NA
1	CMY (RGB inverse)	Cyan	Magenta	Yellow
2	CMY Add, All Pixels	Cyan	Magenta	Yellow
3	CMY Add, All Non-black Pixels	Cyan	Magenta	Yellow
4	RGB Add, All Pixels	Red	Green	Blue
5	RGB Add 2, All Pixels	Red	Green	Blue
6	RGB Add, All Non-black Pixels	Red	Green	Blue
7	RGB Swap to GBR	Red to Green	Green to Blue	Blue to Red
8	RGB Swap to BRG	Red to Blue	Green to Red	Blue to Green
9	Solarize 1 inverts a color if value < DMX value	Red	Green	Blue
10	Solarize 2 inverts a color if value > DMX value	Red	Green	Blue
11	Solarize 3 sets color to 0 if value is < DMX value	Red	Green	Blue
12	Solarize 4 sets color to 0 if value is > DMX value	Red	Green	Blue
13	DotP and Resample	Red	Green	Blue
14	Color Cycle cycles colors with DMX value controlling cycle speed.	Red	Green	Blue
15	All or Nothing sets color values > mod value = 255 and all other color values = 0	Red	Green	Blue
16	Solid color RGB	Red	Green	Blue
17	RGB Invert	From Red to Cyan	From Green to Magenta	From Blue to Yellow

DMX Value	Effect Mode Name/Description	Adjustments		
		Modifier 1	Modifier 2	Modifier 3
18	RGB, Invert and Swap to GBR	Red to Green	Green to Blue	Blue to Red
19	RGB, Invert and Swap to BRG	Red to Blue	Green to Red	Blue to Green
20	Edge Detect Color	Horizontal search size	Vertical search size	Comparison threshold
21	Edge Detect B/W	Horizontal search size	Vertical search size	Comparison threshold
22	Texture Ripple, Horizontal	Amplitude	Frequency	Phase
23	Texture Ripple, Vertical	Amplitude	Frequency	Phase
24	Texture Ripple, Circular	Amplitude	Frequency	Phase and Direction
25	Texture Ripple, Circular Asymmetrical	Amplitude	Frequency	Phase
26	Transparent Color Fine selects key color using Modifier channels	Red	Green	Blue
27	Transparent Color Medium selects key color using Modifier channels	Red	Green	Blue
28	Transparent Color Coarse selects key color using Modifier channels	Red	Green	Blue
29	Transparent Color Invert, Fine selects key color using Modifier channels	Red	Green	Blue
30	Transparent Color Invert, Medium selects key color using Modifier channels	Red	Green	Blue
31	Transparent Color Invert, Coarse selects key color using Modifier channels	Red	Green	Blue
32	Scan Line converts image colors to colors in a single line of the image	Selects scan line	Fades to converted image	Not used
33	Transparent Wipes “opens” the selected graphic to reveal another graphic positioned behind it	Area of wipe	Selects center of wipe	Selects from 6 wipe options
34	Pixel Twist swirls a portion of the texture	Twist center on X axis	Twist center on Y axis	Direction and amount of twist
35	Picture-in-picture duplicates the texture and overlays it on the original	Subpicture center on Xaxis	Subpicture center on Yaxis	Subpicture size
36	Magnifying Lens creates a virtual convex lens that magnifies a portion of the texture	Lens center on X axis	Lens center on Y axis	Lens size
37	Magnifying Lens 2 creates a virtual double convex lens that magnifies a portion of the texture.	Lens center on X axis	Lens center on Y axis	Lens size
38	Cartoon Edge creates variable outline around picture elements	Reduces Color	Enhances Contrast	Edge detection sensitivity
39	Color DeConverge separates and offsets image color components from original position	Moves Red up	Moves Green down and right	Moves Blue down and left

DMX Value	Effect Mode Name/Description	Adjustments		
		Modifier 1	Modifier 2	Modifier 3
40	Horizontal Mirror creates a mirror effect	Defines mirror center	Not Used	Not Used
41	RGB Swap to BGR redefines component color	Red to Blue	Green	Blue to Red
42	RGB Swap to RBG redefines component color	Red	Green to Blue	Blue to Green
43	RGB Swap to GRB redefines component color	Red to Green	Green to Red	Blue
44	Colorize Gray Scale maps pixel intensity to color	Selects Color Scheme	Selects zero intensity point	Controls fading
45	Intensity Key turns pixels of selected intensity transparent	Selects Color Scheme	Sets Intensity bandwidth	Controls Transparency
46	Raindrop simulates raindrops falling on a liquid surface	Controls size/ speed	Seeds random # generator	Controls raindrop rate
47	RGB, Scale varies the color values	Red	Green	Blue
48	Tiling On multiplies image mapped to a defined grid	Horizontal #	Vertical #	Space between tiles
49	Color to Alpha varies the transparency level of an image's component color values	Red to alpha	Green to alpha	Blue to alpha
50	Color to Alpha, Inverted varies the transparency level of the inverted color values	Inverted Red to alpha	Inverted Green to alpha	Inverted Blue to alpha
51	Texture Mixing crossfades between the current image and another graphic object texture	Selects Source Texture	Selects Source Effect Level	Crossfade Textures
52	Image Scale and Rotate Scales and rotates the media file texture applied to a 3-D object	Scales image	Selects Rotation Angle	Sets Rotation Speed
53	Film Roll scrolls the media file texture horizontally or vertically	Horizontal roll speed	Vertical roll speed	Scales Image
54	Pixelate divides the image into rectangles using the center pixel color of each "box" as it's color	Sets amount of Pixelation	Scales horizontally	Scales vertically
55	Faux LED divides the image into a grid of circles to mimic an LED wall	LED size	Spacing	Color peaking
56	Faux Tile divides the image into square tiles	Tile Size	Spacing	Color peaking
57	Fuzzifier creates a multi-image blurring effect	Horizontal distance	Vertical distance	Fuzz Decay
58	Drop Shadow creates a scalable drop shadow behind the graphic object	Horizontal shadow size	Vertical shadow size	Shadow opacity
59	Zoom Blur zooms into a position on the image with a multi-image blurring effect	Horizontal position center	Vertical position center	Zoom in and out
60	Chroma Shift shifts the red, blue, and green component colors	Horizontal shift	Vertical shift	Not Used

DMX Value	Effect Mode Name/Description	Adjustments		
		Modifier 1	Modifier 2	Modifier 3
61	ShakeNBake introduces a random vibration effect	Horizontal Shake	Vertical Shake	Scale
62	Slats, Vertical renders the image in offset vertical slats	Number of Slats	Vertical Displacement	Fade from Normal to Slats
63	Slats, Horizontal renders the image in offset horizontal slats	Number of Slats	Horizontal Displacement	Fade from Normal to Slats
80	Downward Vertical Streaks “pulls” the image down	Vertical Start Position	Streak Angle	Fade from Normal to Streak
81	Gaussian Blur	Sample Distance	Number of Filter Passes	Scales the Effect
82	Sharpen	Sample Distance	Number of Filter Passes	Scales the Sharpen Effect
83	Flip	Horizontal Flip	Vertical Flip	Not Used
84	UV to Gray turns everything in the image gray except for a selected UV chroma coordinate	U Coordinate	V Coordinate	Tolerance
85	UV to Transparent turns the image transparent except for a selected UV chroma coordinate.	U Coordinate	V Coordinate	Tolerance
86	UV Select to Transparent turns only a selected UV chroma coordinate in the image transparent	U Coordinate	V Coordinate	Tolerance
87	HS to Gray retains selected hue and saturation, and turns everything else gray.	Hue Coordinate	Saturation Coordinate	Tolerance
88	HS to Transparent retains selected hue and saturation, and turns everything else transparent.	Hue Coordinate	Saturation Coordinate	Tolerance
89	HS Selected To Transparent makes selected hue and saturation transparent with the rest of the image unchanged	Hue Coordinate	Saturation Coordinate	Tolerance
90	Texture Shift shifts texture coordinate by color value.	Horizontal Shift	Vertical Shift	Color and Scale
91	Lens Grid views texture through grid of lenses	Magnification	Edge Shading	# of Lenses
92	Edge Detect, BW2 creates a pencil line drawn effect	Sample Distance	Edge Threshold Comparison	Detected Edge Scaler
93	Film Burn/Unburn create a burn pattern on the image	Burn/Unburn Rate	Film Blackening	Burn Pattern
94	Film Noise creates an “aged” film effect	Noise Rate	Push to Sepia add Jitter	Noise Level
95	Particle System 1 converts image to a particle pattern	Emitter Type	Trail Length	Particle Acceleration

DMX Value	Effect Mode Name/Description	Adjustments		
		Modifier 1	Modifier 2	Modifier 3
96	Particle System 2 adds adjustments to Effect 95	Number of Particles	Particle Size	Emitter Size
97	Particle System 3 adds adjustments to Effect 95 + Effect 96	Initial Particle Velocity	Particle Rotation	Particle Lifetime
98	Prism	Number of Facets	Refraction Index	Rotation
99	Gaussian Halo creates blur from clear center toward the edges of an image	Sample Distance	Number of Filter Passes	Gaussian Curve Shape
100	Scene Change Detect transparency effect	Scale RGB	RGB to Alpha	Scale color with alpha applied
101	Yxy Luminance Scaling adjusts brightness without effecting color	Scale Luminance	Scale X	Scale
102	Prerotation Translation places object in 3-D space	Translate X	Translate Y	Translate Z
103	Digital Mspeed.	Rotation MSpeed	Scaling MSpeed	Position MSpeed
128	Mask Color applies color to mask parameter selection	Red	Green	Blue
129	Edge Fade Color applies color to Edge Fade parameter selection	Red	Green	Blue
130	Mask Color and Edge Fade Color applies the same color to both the selected Mask and Image Edge Fade parameters	Red	Green	Blue
131	Background Color selects background color	Red	Green	Blue
132	Background Color Cycle sequences the background color	Red Speed	Green Speed	Blue Speed
133	Edge Fade Profiles defines edge fading patterns	Selects Mode	Adjusts Profile	Selects Source
134	Collage Generator creates multi-fixture panorama displays, (see *Global Functions: Collage Generator™ Effect* on page 111)	Selects Array Type	Selects array cell for display	Adjusts Edge blending
135	Curve Correction, Vertical Convex Cylinder corrects shape projecting on curved surface	Adjusts Correction	Sets Vertical Center	Not Used
136	Curve Correction, Vertical Concave Cylinder corrects shape projecting on curved surface	Adjusts Correction	Sets Vertical Center	Not Used
137	Curve Correction, Vertical Inside Corner corrects shape projecting on curved surface	Adjusts Correction	Sets Vertical Center	Sets Horizontal Center
138	Curve Correction, Vertical Outside Corner corrects shape projecting on curved surface	Adjusts Correction	Sets Vertical Center	Sets Horizontal Center
139	Curve Correction, Outside Sphere corrects shape projecting on a sphere's outside surface	Adjusts Correction	Sets Vertical Center	Sets Horizontal Center

DMX Value	Effect Mode Name/Description	Adjustments		
		Modifier 1	Modifier 2	Modifier 3
140	Curve Correction, Inside Sphere corrects shape projecting on a sphere's inside surface	Adjusts Correction	Sets Vertical Center	Sets Horizontal Center
141	Enhanced Collage Generator provides higher resolution for collage arrays larger than 4 x 4.	Selects Array Type	Selects array cell to display	Adjusts Edge blending
142	Spherical Mapping, Outside maps output to a portion of a sphere's outside surface.	Sets Longitude Angle	Sets Latitude Angle	Sets Latitude Center
143	Spherical Mapping, Inside maps output to a portion of a sphere's inside surface.	Sets Longitude Angle	Sets Latitude Angle	Sets Latitude Center
144	Mattes apply provided mattes over image	Matte Effect	Matte Pattern	Texture Source
145	Collage Generator Wrap adds right and left edge blending for 360 degree panoramas	Selects Array Type	Selects array cell to display	Adjusts Edge blending
146	Segmented Collage Generator accepts user defined portion of content for each cell in the grid	Selects Array Type	Selects array cell to display	Adjusts Edge blending
147	Segmented Collage Generator Wrap adds right and left edge blending to the user defined cell content for 360° panoramas	Selects Array Type	Selects array cell to display	Adjusts Edge blending
148	Curved Surface, Horizontal Convex Cylinder corrects shape projecting on curved surface	Adjusts Correction	Sets Horizontal Center	Not Used
149	Curved Surface, Horizontal Concave Cylinder corrects shape projecting on curved surface	Adjusts Correction	Sets Horizontal Center	Not Used
150	Collage Gen 3 provides, updated blend curves for large collage arrays	Selects Array Type	Selects array cell to display	Adjusts Edge blending
151	Collage Gen 3 Wrap provides updated right and left blend curves for 360° panoramas	Selects Array Type	Selects array cell to display	Adjusts Edge blending
152	Segmented Collage Gen 3, improved blending over global effect 146.	Selects Array Type	Selects array cell to display	Adjusts Edge blending
153	Segmented Collage Gen 3 Wrap, improves edge blending over global effect 147.	Selects Array Type	Selects array cell to display	Adjusts Edge blending
223	Modifier used with global spherical mapping effect 142. Defaults to 0 otherwise.	NA	NA	NA
224	Modifier used with global spherical mapping effect 142. Defaults to 0 otherwise.	NA	NA	NA
255	Pan and Scale zooms in and pans across a still image	Horizontal position	Vertical position	Zoom in and out

Global Control

The **Global Control** parameter allows access to different global control modes. How you set the Global control parameter determines the functionality of the **Global Control Modifier** parameter. Setting this parameter to a DMX value of 255 brings up On-screen programming statistics. In this case, the **Global Control Modifier** parameter controls the text color.

Shutdown and Reset Options

When the Global Intensity parameter is set to 0, you can Shutdown the server (DMX Value = 120-130) or Reset the internal Graphics Engine for either DL.3, Axon or DL.2 media servers (DMX Value = 145-149).

On-Screen Statistics

Spherical Control Statistics

When the **Global Control** parameter is set to a DMX value = 252, Spherical Control Statistics are displayed and the **Global Control Modifier** parameter selects text color. page 324.

Performance Statistics

When the **Global Control** parameter DMX value = 254, performance statistics are projected on screen. These are a subset of the statistics shown when **Global Control** = 255.

Statistics displayed are:

- render loops per second
- cpu utilization
- hard disk read
- cue length
- available memory

The **Global Control Modifier** controls the opacity of the of the statistics display background, fading from 0 = opaque to 255 = transparent. Discussion of the global control modifier is on page 325 and should include discussion of background opacity control.

Text Color

When the Global Control parameter is set at a DMX Value of 255, the **Global Control Modifier** parameter lets you choose the text color that will best display over your selected image:

DMX Value	Color
1	Gray
2	Red
3	Blue
4	Green

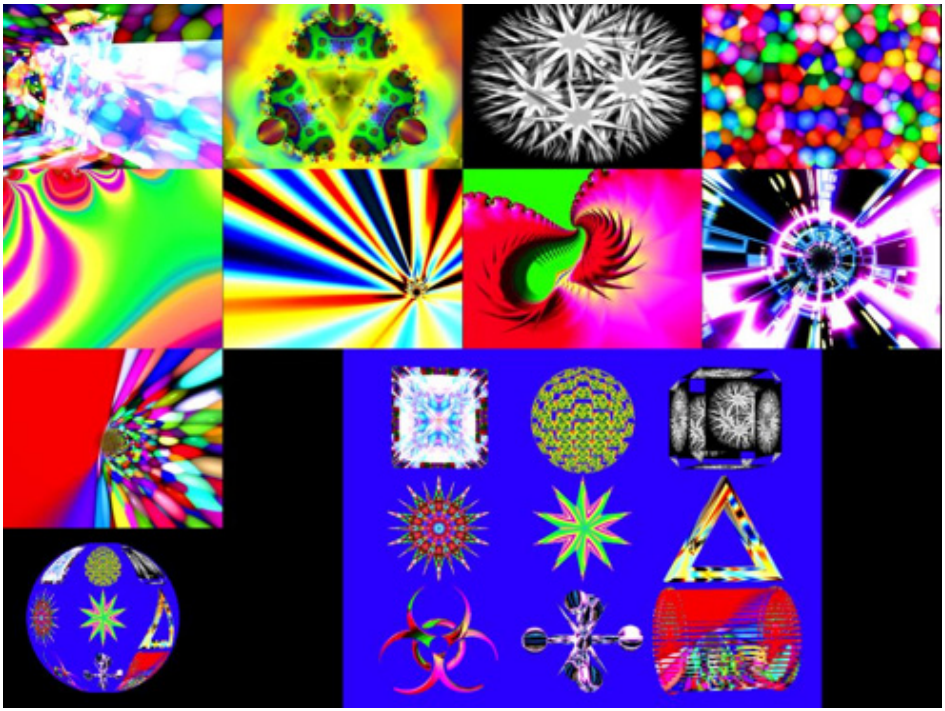
All-in-One Control Option

When the Global Control parameter is set to a DMX value = 253, you can use the **Global Control Modifier** parameter to control the **All-in-One** control option. This option helps you visualize what the graphics engine is doing. The **All-in-One** option maps the media file content of Collage and Curved Surface support effects as well as up to three effects applied to graphics objects and displays it in a multi-quadrant grid.

These effects are accessed according to rendering hierarchy used by the graphics engine, (see *Graphics Control Hierarchy* on page 40).

When the **Global Control** parameter is set to the All-In-One option, you can view the individual effects applied to each Graphic object in the **Global Control Modifie**r parameter.

DMX Value	Global Control Modifier Option *(Global Control parameter = 253)*	
0	Displays each defined Graphic Object with no effects applied	As the next effect level is displayed, each object displays the highest level of effect applied to that point.
1	Displays the first effect (if any) applied to any defined Graphic Object	
2	Displays the second effect (if any) applied to any defined Graphic Object	
3	Displays the third effect (if any) applied to any defined Graphic Object	
4	Displays the fourth effect (if any) applied to any defined Graphic Object	
5	Displays the fifth effect (if any) applied to any defined Graphic Object	
6	Displays the sixth effect (if any) applied to any defined Graphic Object	
7	Displays the seventh effect (if any) applied to any defined Graphic Object	
8	Displays the eighth effect (if any) applied to any defined Graphic Object	
9	Displays the ninth effect (if any) applied to any defined Graphic Object	



Graphic Object 1	Graphic Object 2	Graphic Object 3	Graphic Object 4
Graphic Object 5	Graphic Object 6	Graphic Object 7	Graphic Object 8
Graphic Object 9		**Composite Image** displaying the object with graphic effects applied	
Spherical Effect or Collage Effect			

Masking Control

Mask Shape Select and Strobing

The **Mask Select** parameter lets you choose a mask to frame or overlay a composite image. You can choose to apply a mask to an image when you don't want an entire image to be seen or you want to transition from an image to black or a solid color without fading intensity.

Mask Shapes

The graphics engine currently provides 30 mask shapes including circular, rectangular, and oval masks that close from inside out or outside in. Checker Board, Radial Wipes, and Multi-panel options are also included with variations.

Default DMX Value = 0 Round "iris" closes from outside in.

DMX values 0-127 (0-50%) are reserved for static mask shapes. Values of 128-255 (51-100%) are reserved for strobing Mask shapes. Values not yet implemented default to 128.

Strobing Mask Shapes

A strobing version of each simple mask shape is defined in the 128-255 (51-100%) DMX value range. When a strobing mask is selected, the strobe rate is controlled by the **Mask Edge Fade** parameter from the slowest = 0 to the fastest = 255 (100%).

DMX value	Strobe DMX Value	Mask Shapes
0	128	Round *iris* closing from outside in
1	129	Round *iris* closing from inside out
2	130	Rectangle closing from outside in
3	131	Rectangle closing from inside out
4	132	Checkerboard, variation 1
5	133	Checkerboard, variation 2
6	134	Radial wipe, variation 1
7	135	Radial wipe, variation 2
8	136	Radial wipe, variation 3
9	137	Radial wipe, variation 4
10	138	Triangles, variation 1
11	139	Triangles, variation 2
12	140	Rectangular wrap
13	141	Tiles closing in
14	142	Horizontal doors, closing
15	143	Horizontal doors closing from opposing sides
16	144	Vertical doors closing from outside in
17	145	Vertical wipe closing from inside out
18	146	Rectangular tiles closing from inside out 1
19	147	Rectangular tiles closing from inside out 2
20	148	Vertical panels closing from outside in 1
21	149	Vertical panels closing from outside in 2
22	150	Vertical diamonds 1
23	151	Vertical diamonds 2
24	152	Horizontal diamonds 1
25	153	Horizontal diamonds 2
26	154	Pinwheel
27	155	Oval Iris closing from outside in
28	156	Oval Iris closing from inside out
29	157	Oscillating iris closing from outside in

***NOTE:** A Global Effect Mode parameter option lets you define a Mask color, (see* **Global Effect Mode Channels** *on page 92, and* **Mask Color** *on page 142).*

Mask Size

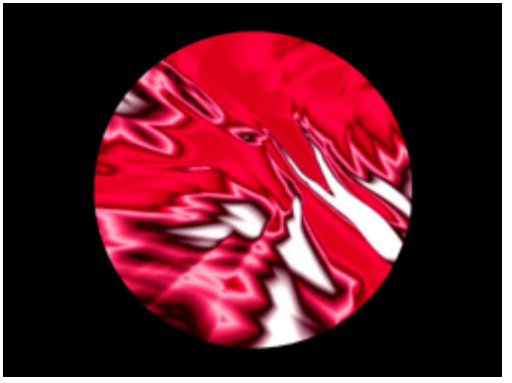
The Mask Size parameter defines mask size for all mask shapes.

Default DMX Value: 255 (100%) = no masking effect

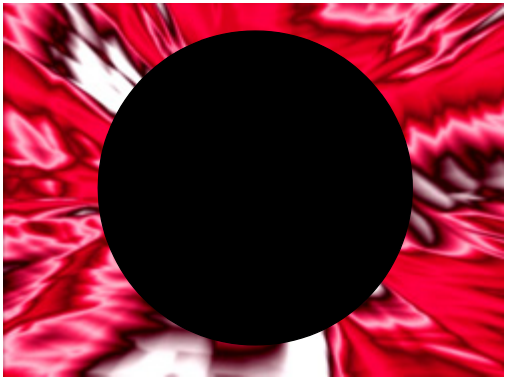
When this parameter is set at a value of 255 (100%), the mask is sized to leave the image 100% visible. When Mask Size is set at 0, the mask totally covers the composite image.

Tip: Crossfading the Mask Size parameter can create unique fades to and from video black.

Mask Select DMX value = 0
Mask Size DMX value = 255 (100%)



Mask Select value of 0
Mask Size DMX value = 128 (50%)



Mask Select DMX value = 1
Mask Size DMX value = 126 (50%)

Mask Edge Fade

The **Mask Edge Fade** parameter operates differently depending on the value of the Mask Select parameter.

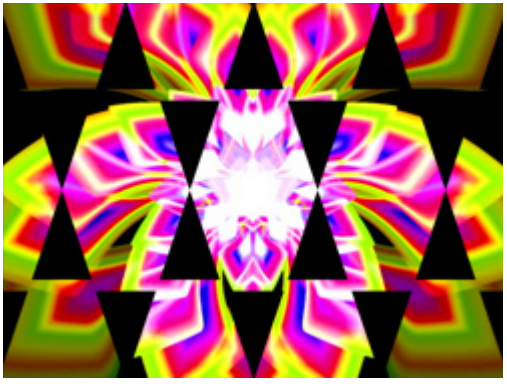
Default DMX Value: 0 = no adjustment to mask

When the **Mask Select** parameter value = 0 to 127 (49%), **Mask Edge Fade** adjusts the amount of fading from a DMX value of 0 = no edge fade to 255 (100%)= maximum edge fade.

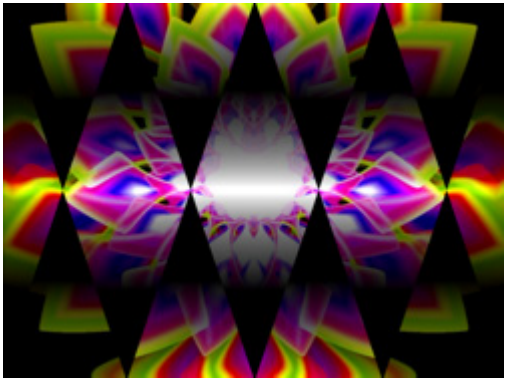
When the **Mask Select** parameter value =128 (50%) to 255 (100%), the strobing masks are selected and **Mask Edge Fade** adjusts the speed of the strobing from minimum at a DMX value = 0 to a maximum strobe speed at a DMX value = 255 (100%),

NOTE: A Global Effect Mode parameter option lets you define a Mask Edge Fade color, (see page 143).

Original Image



Mask applied without Edge Fade



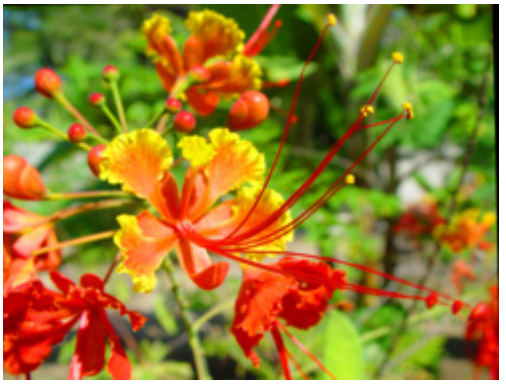
Mask with Edge Fade applied

Image Edge Fade

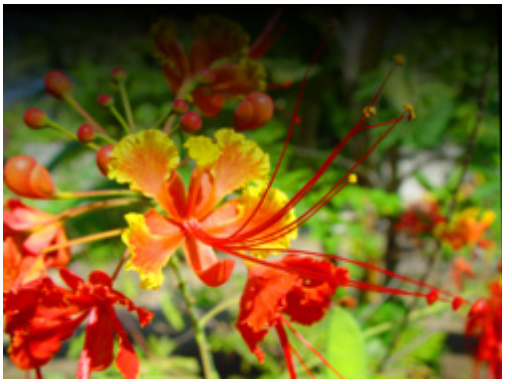
Four **Image Edge Fade** parameters let you control the Edge Fade for individual sides of your object (top, bottom, left and right). When projecting abutting images, adjusting the Edge Fade parameter lets you smooth the line between two images and also allows you to change an object's boundary.

Default DMX Value: 0 = all edges are sharp and hard.

Adjust each side separately for edge fade from 0 = no fade to 255 (100%) = opaque.



Original Content



100% Top Edge Fade

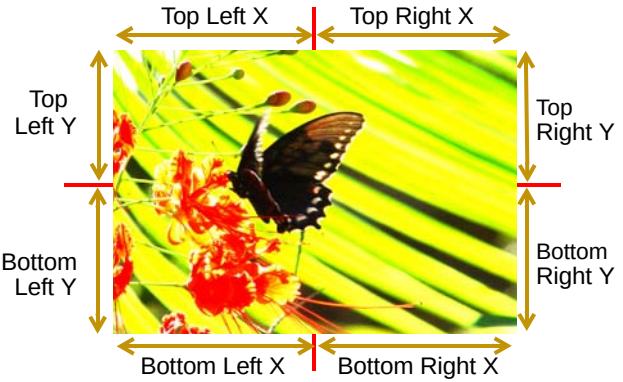
100% Left Edge Fade

100% Top, Bottom, Left, Right Edge Fade

Keystone Correction Parameters

When you output an image from a projector at an angle, the image may appear skewed. Eight **Keystone** parameters adjust the image shape and compensate for this effect. You can control each of the four corners of the graphics output to reshape your image to a form that projects correctly.

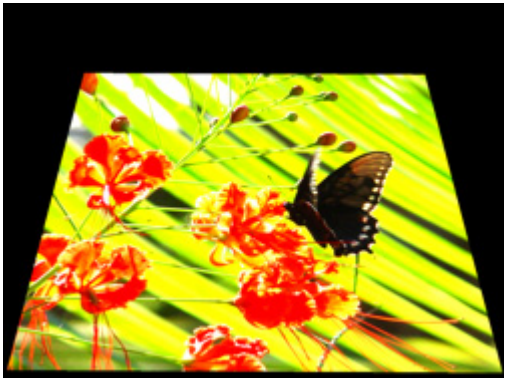
Default DMX Value: 0 = no keystone correction has been applied.



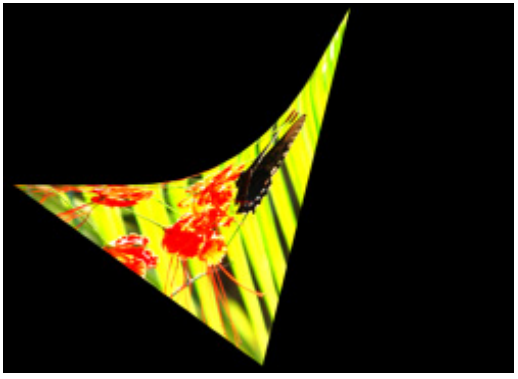
Original Content

Each corner has an x and a y value that let you adjust and correct the scale of the projection from any corner toward the image center on that axis.

Setting all **Keystone X** and **Y** parameters DMX values to zero will place the four corners of the image at the four corners of the projector output. Adjusting keystone x values toward 255 (100%) moves the respective x corner positions horizontally toward the center of that image edge. Adjusting keystone y values toward 255 (100%) adjusts the respective y corner positions vertically toward the center of that edge of the image.



Keystone Top Left X DMX value = 85
Keystone Top Left Y DMX value = 85
Keystone Top Right X DMX value = 85
Keystone Top Right Y DMX value = 85
Other Keystone parameter DMX values = 255



Keystone Top Left Y DMX value =128
Keystone Top Right X DMX value = 0
Keystone Bottom Left X DMX value = 239
Keystone Bottom Left X DMX value =0
Keystone Bottom Right Y DMX value = 2
Other Keystone parameter DMX values = 255

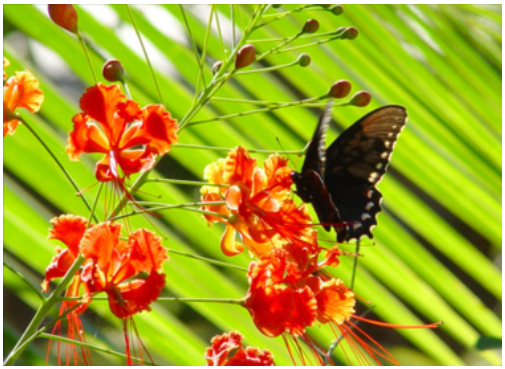
NOTE: ***DL.3 fixtures have vertical lens shift capability that provides additional keystone control. Engage lens shift with your DMX console in the Control Parameter of the Motion Control fixture type.***

Keystone X Ratio

The **Keystone X Ratio** Parameter shapes the output to adjust for keystone effects created in certain output situations. This parameter adjusts the output by compressing or expanding the image horizontally.

Default DMX Value: 128 (50%) = no adjustment

DMX value settings below the midpoint of the range compress the image horizontally from maximum compression at a value of 0 to no compression at a value of 128. DMX value settings above the midpoint of the range expand the image horizontally from 128 = no expansion to 255 (100%) = maximum expansion.



Original media file

X Ratio DMX value = 255 (100%)

Keystone Y Ratio

The **Keystone Y Ratio** parameter shapes the output to adjust for keystone effects created in certain output situations. This parameter adjusts the output by compressing or expanding the image vertically.

Default DMX Value: 128 (50%) = no adjustment

DMX value settings below the midpoint of the range compress the image vertically from 0 = maximum compression to 255 (100%) = no compression.

Y Ratio DMX value = 255 (100%)

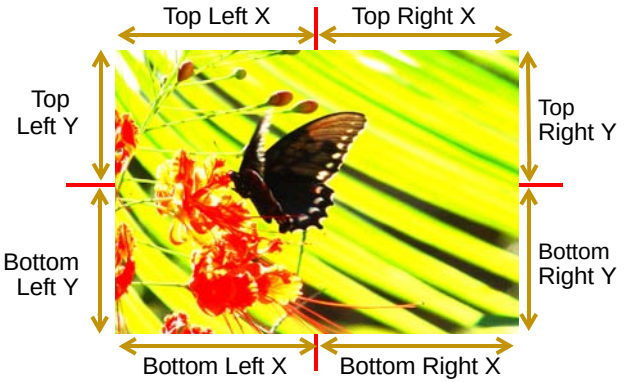
DMX value settings above the midpoint of the range expands the image vertically from 128 = no expansion to 255 (100%) = maximum expansion.

Framing Parameters

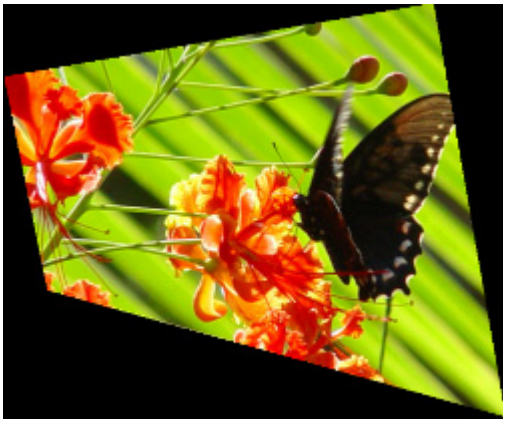
Eight **Framing** parameters allow you to clip an image from each corner in horizontal and vertical directions.

Default DMX Value: 0 = no effect applied.

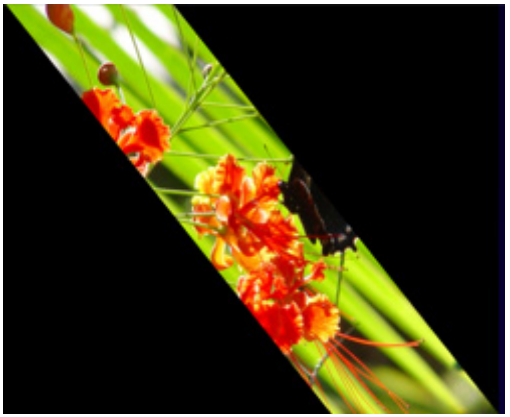
Each corner has an x and a y value that adjust and correct scale of the projection from any corner toward the image center on that axis.



Original Content



Framing Top Left X DMX value = 8
Framing Top Left Y DMX value = 31
Framing Top Right X DMX value = 32
Framing Bottom Left X DMX value = 23
Framing Bottom Left X DMX value = 67
Other Framing parameter DMX values = 0



Framing Top Left X DMX value = 5
Framing Top Right X DMX value = 188
Framing Bottom Right X DMX value = 5
Framing Bottom Left X DMX value = 188
Other Framing parameter DMX values = 0

Setting all **Framing X** and **Y** parameters DMX values to zero will place the four corners of the image at the four corners of the projector output. Adjusting framing x values across 255 (100%) clips the image from the selected x corner position horizontally toward the image. Adjusting keystone y values toward 255 (100%) clips the image from the selected y corner position vertically across the image.

Global Viewpoint Mode

The **Global Viewpoint Mode** parameter defines a 3-D space and the **Viewpoint Position** parameters modify your *viewing location* with the defined 3-D space. Each Viewpoint Mode uses three values to specify a viewpoint in space. This point in space is specified by the horizontal angle, vertical angle, and zoom.

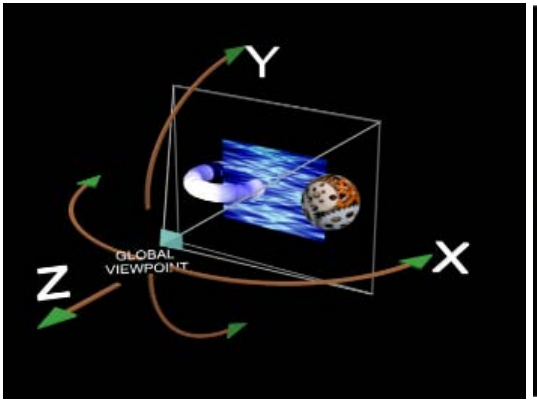
Within any 3-D space, you can choose the viewpoint target as the center of 3-D space or the center of any defined Graphic Object from 1–9.

Default DMX Value

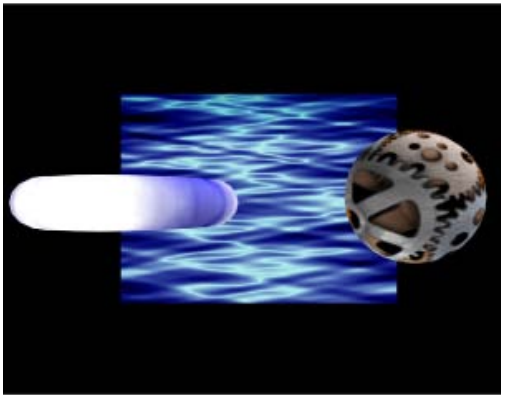
0 = Perspective view, Spherical Coordinates with the focus at the center of the 3-D space.

Perspective View, Spherical Coordinates

This Viewpoint mode creates a 3-D space with a perspective view of a 3-D space. Viewpoints are located in terms of X, Y and Z positions located on a sphere surrounding the image.



Global Viewpoint set with X, Y, and Z positions all equal to zero.



Output displayed with global viewpoint shown at left.

Perspective View, Cartesian Coordinates

This Viewpoint mode parameter creates a 3-D space with a perspective view. Viewpoints are located in terms of rectangular X, Y and Z positions describing a location in this space.

Orthogonal View, Cartesian Coordinates

This Viewpoint mode creates a 3-D space without perspective. Viewpoint are located in terms of rectangular X, Y and Z positions describing a location in this space. In this case, the composite image is always flat.

Variable Edge Blending

NOTE:Setting the Viewpoint Mode Parameter to a DMX value of 128 accesses the Variable Edge Blending function. This option extends the edge blending range between image components in a Collage. When this option is selected, the Viewpoint Modifier 1 and 2 parameters provide

horizontal and vertical adjustments. For more information on using Variable Edge Blending in conjunction with the Collage Generator Effect, see *Variable Edge Blending* on page 117.

Viewpoint Position X

The **Viewpoint Position X** parameter determines the x component of the viewpoint position to the target you have specified in the Viewpoint Mode parameter. The horizontal angle is the angle around the vertical (y) axis. Heading is another name for this angle.

Default DMX Value: 32768 = center

DMX values above center of the range move counterclockwise to the maximum horizontal angle at a value of 65535 (100%). DMX values below the center move clockwise to the minimum horizontal angle at a value of 0.

Viewpoint Position Y

The **Viewpoint Position Y** parameter sets the vertical angle above/below the horizontal plane. Pitch is another name for this component of the viewpoint position.

Default DMX Value: 32768 = center

DMX values above the center of the range move counterclockwise to the maximum vertical angle at a value of 65535 (100%). DMX values below the center move clockwise to the minimum vertical angle at a value of 0.

Viewpoint Position Z (Zoom)

The **Viewpoint Position Z (Zoom)** parameter is the distance from the view target. Zooming toward the target, you can move through it and view it from the back side creating a mirror image view of the composite object.

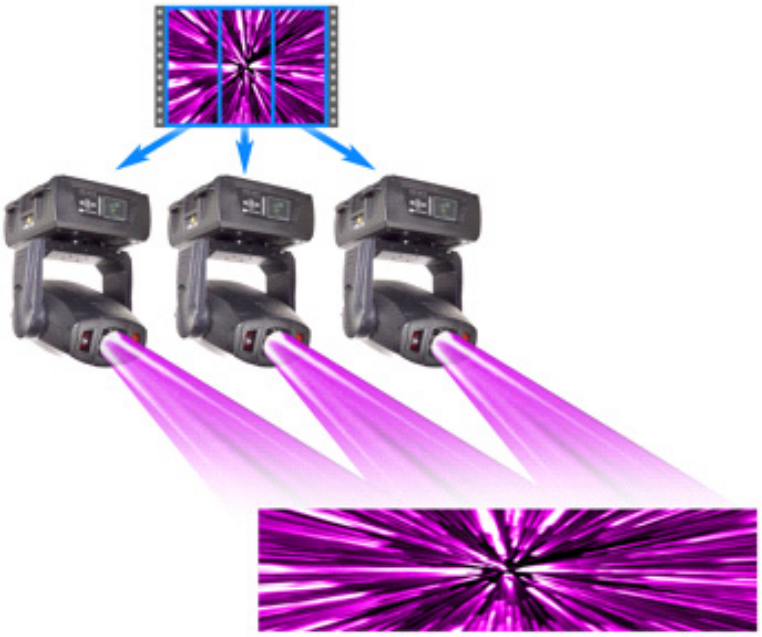
Default DMX Value: 30260 = center (This default value is slightly less than midway through the range to maintain some depth to the view of a composite image.)

DMX values above center move toward the maximum distance from origin in back of view target (a DMX value of 65535). DMX values below center move toward the maximum distance from origin in front of view target at a value of zero.

Chapter II:

Global Functions: Collage Generator™ Effect

Using the Collage Generator™ effect option lets you configure multiple media server outputs to display a single image in arrays up to 16 units horizontal by 8 units vertical.



Collage Generator™ technology allows you to create virtually seamless panoramic media projections controlled from your DMX console. You can display either stock or custom content.

You can create a Collage™ effect using DL.3, DL.2 fixtures or Axon media servers outputting to Orbital Head fixtures or other digital projectors.

NOTE: When using third party projectors, you will need to position output manually.

The native aspect ratio of one DL.3, DL.2 or Axon media server output is 4:3. Some of the arrays configured in conjunction with the Collage Generator will output a different overall aspect ratio.

NOTE: You can find other configurations and information on sizing and compressing media to use with the Collage Generator at the High End Systems website (www.highend.com/support/digital_lighting).

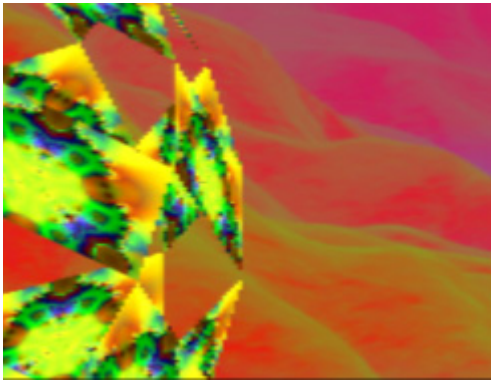
Collage Generator Options

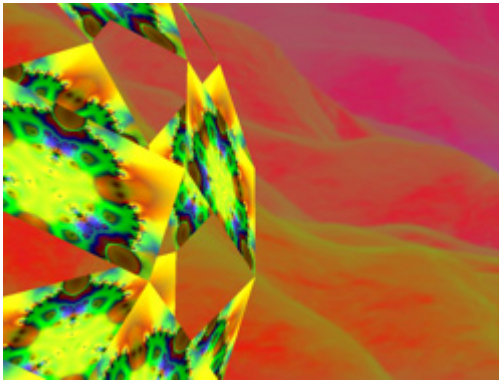
Automated and Segmented Collage Generator options are available in each of the Global Effect parameters. The Collage Generator effect has been continually developed to offer sharper images, and better edge blending. The following table shows the evolution of the effect. Choosing the highest DMX value for the collage option you are using will give you the latest version of the effect.

	Automated Collage Generator Options		Segmented Collage Generator Options	
	Flat Collage	**360° Wrap**	**Flat Collage**	**360° Wrap**
Global Effect DMX Value	134			
	141	145	146	147
	150	151	152	153

Automated Collage Options

The original **Collage Generator** option (selected with a Global Effect DMX value = 134), should only be used with legacy shows. The **Enhanced Collage Generator** option (Global Effect DMX value = 141) provides cleaner images and better edge blending. The **Collage Gen 3** option (DMX value = 150) offers the same image improvements as **Enhanced Collage Generator** and further expands and refines edge blending capability. The images below illustrate the difference in the projected image of a cell from an 8 x 5 grid. The image below on the left shows the projector using the original Collage Generator option and the image on the right shows the improved resolution obtained with the **Enhanced Collage Generator** option.





The **Collage Generator Wrap** (DMX value = 145) and **Collage Gen 3 Wrap** (DMX value = 151) options include right and left edge blending that lets you seamlessly project your collage on a 360 degree surface.

NOTE: ***In all of the Collage Generator options the content is automatically divided into cell segments by the graphics engine after you define the array size.***

User Segmented Collage Options

In situations where you require extremely high resolution output of custom content, you can select the **Segmented Collage Generator** option (DMX value = 146). Segmented Collage Generator options operate like automated collage option except that content is not automatically divided into cells by the graphics engine. Instead, you configure your collage content for the fixtures before loading it into the server.

Once projected, Segmented Collage options' resolution capabilities are increased many times over that of the automated collage options because the graphics engine is no longer taking a single file and stretching it across multiple servers; but is, instead, showing the file as rendered. Using Segmented Collage options, you can project a 1024x768 file from each server. In addition to the higher resolution, there is less strain on the server since it is not playing back the very large file that would be required with the automated options to get the same high resolution.

NOTE: ***The Segmented Collage options only work on 3-D Object #1, which is the 4x3 default rectangle. Custom segmented content will not line up correctly when used on other 3-D objects. If you select a 3-D object other than Object #1, the server will automatically go back to running in Enhanced Collage mode.***

Just as with the Enhanced Collage Wrap, the **Segmented Collage Generator Wrap** option (DMX value = 147) adds right and left edge blending to the user defined cell content for 360 degree panoramas. The **Segmented Collage Gen 3 Wrap** (DMX value = 153) provides improved edge blending.

For more information on developing Segmented Collage content, refer to the Digital Lighting pages at **highend.com**.

Adjusting the Collage Array with Global Modifier Parameters

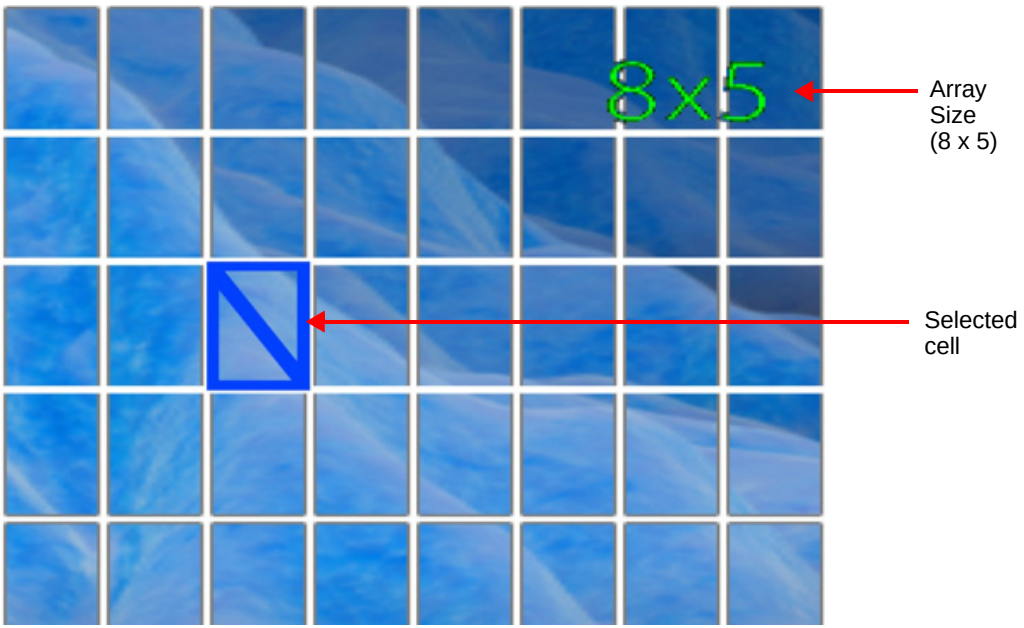
The three **Global Effects Mode Modifier** parameters operate as follows:

The **Modifier 1** parameter selects which type of Collage array to use from DMX Values 1-127. The selected size displays in the upper right corner of the grid pattern. A DMX value of 0 = No collage. DMX Values of 126-255 are reserved and default to No collage.

DMX Value	Array (W x H)	DMX Value	Array (W x H)	DMX Value	Array (W x H)	DMX Value	Array (W x H)	DMX Value	Array (W x H)
1	2 x 1	26	1 x 6	51	8 x 2	76	10 x 5	101	13 x 6
2	1 x 2	27	6 x 2	52	2 x 8	77	10 x 6	102	13 x 7
3	2 x 2	28	2 x 6	53	8 x 3	78	10 x 7	103	13 x 8
4	3 x 1	29	6 x 3	54	3 x 8	79	10 x 8	104	14 x 1
5	1 x 3	30	3 x 6	55	8 x 4	80	11 x 1	105	14 x 2
6	3 x 2	31	6 x 4	56	4 x 8	81	11 x 2	106	14 x 3
7	2 x 3	32	4 x 6	57	8 x 5	82	11 x 3	107	14 x 4
8	3 x 3	33	6 x 5	58	5 x 8	83	11 x 4	108	14 x 5
9	4 x 1	34	5 x 6	59	8 x 6	84	11 x 5	109	14 x 6
10	1 x 4	35	6 x 6	60	6 x 8	85	11 x 6	110	14 x 7
11	4 x 2	36	7 x 1	61	8 x 7	86	11 x 7	111	14 x 8
12	2 x 4	37	1 x 7	62	7 x 8	87	11 x 8	112	15 x 1
13	4 x 3	38	7 x 2	63	8 x 8	88	12 x 1	113	15 x 2
14	3 x 4	39	2 x 7	64	9 x 1	89	12 x 2	114	15 x 3
15	4 x 4	40	7 x 3	65	9 x 2	90	12 x 3	115	15 x 4
16	5 x 1	41	3 x 7	66	9 x 3	91	12 x 4	116	15 x 5
17	1 x 5	42	7 x 4	67	9 x 4	92	12 x 5	117	15 x 6
18	5 x 2	43	4 x 7	68	9 x 5	93	12 x 6	118	15 x 7
19	2 x 5	44	7 x 5	69	9 x 6	94	12 x 7	119	15 x 8
20	5 x 3	45	5 x 7	70	9 x 7	95	12 x 8	120	16 x 1
21	3 x 5	46	7 x 6	71	9 x 8	96	13 x 1	121	16 x 2
22	5 x 4	47	6 x 7	72	10 x 1	97	13 x 2	122	16 x 3
23	4 x 5	48	7 x 7	73	10 x 2	98	13 x 3	123	16 x 4
24	5 x 5	49	8 x 1	74	10 x 3	99	13 x 4	124	16 x 5
25	6 x 1	50	1 x 8	75	10 x 4	100	13 x 5	125	16 x 6
								126	16 x 7
								127	16 x 8

The **Modifier 2** channel selects which cell of the grid a particular DL.3 or DL.2 fixture will display. DMX values 0 up to 127 are used to step through grid pattern you selected with the Modifier 1 channel. As you dial through Modifier 2, the selected cell in the grid is highlighted.

DMX values of 128-255 default to the upper left corner of the grid.



Selecting any value larger then the number of grid rectangles defined by Modifier 1 or values from 128-255 defaults to the top-left rectangular area of the grid.

The **Modifier 3** channel lets you manually or automatically control the blended edges of the adjacent projections. You can also display grid overlays that show your Modifier 1 and Modifier 2 channel selections.

	Action
0	No blend adjustment
1-63	Progressively darkens the blend regions
64	No blend adjustment
65-127	Progressively brightens the blend regions.
128-143	Displays rectangular area with no blending
144	Selects a blend curve optimized for color content
145	Selects a blend curve optimized for grayscale content
146-160	Selects the default blend curve
161-191	Displays rectangular area with no blending covering full projector output
192-199	Displays default alignment pattern in rectangular area without blend area
200-207	Displays default alignment pattern with blending
208-215	Displays default alignment pattern and blend area with no blending
216-255	Displays collage selection grid over selected image/movie.

Collage Setup Example

Here's a typical scenario for setting up a 2 x 2 central panorama collage effect.

NOTE: ***If you are going to be mapping your Collage to a sphere, you will need to roughly adjust the output before you set up the Collage, (see* Spherical Mapping Setup Guide *on page 118).***

Setup the Collage effect:

1. Select the same content on four media servers.

   NOTE: ***Any parameter adjustment to a graphic object must be set on ALL graphic objects that are a part of the Collage. For example, if you are configuring Graphic Object 1 on four media servers to project as a Collage and want to apply a color effect, that effect must be manipulated on Graphic Object 1 of all four media servers.***

2. On all the media servers you are configuring, set a **Global Effect Mode** channel to a DMX value of 150 to select the Collage Gen 3 option.

   TIP: ***For the most reliable performance, use the same Global Effect Mode parameter on all the Graphic objects to set up the Collage effect. This also leaves the other Global Effect Mode parameter available for adding a second effect like spherical mapping to the composite image.***

3. On all the media servers you are configuring, set **Modifier 1** DMX value = 1 to activate the array options. *The selection grid will not appear until the first modifier is set above 0*
4. On all the media servers you are configuring, set **Modifier 3** DMX value = 255 (100%) to display the selection grid.
5. On all the media servers you are configuring, increase **Modifier 1** to a value between 1 and 127 to select a Collage array configuration.
6. On each individual server, set **Modifier 2** DMX value between 1-127 (the range depending on the value selected in Step 5) to select which grid cell that media server will project.
7. Use **Position**, **Keystone** and **Ratio** parameters to align the projections of the individual media servers in such a way that there is some overlap between the separate portions of the image. This overlap is needed for blending adjustment.
8. Set **Modifier 3** to a DMX value between 192 and 199 to define a hard edge for alignment. Readjust Position, Keystone and Ratio parameters to bring Collage elements into good alignment.
9. Increase the **Modifier 3** DMX value = 203-207 to blend the overlap between the outputs. Readjust Position, Keystone and Ratio parameters to bring Collage elements to fine tune alignment.

10. On all the media servers you are configuring, set the **Global Effect Mode Modifier 3** parameter to a DMX value to the default range of 0-127 (with edge blending) or between 128-143 (without edge blending) to put the media server output into their cropped Collaged state. The choice between the two values will depend on your preference for aligning the images.

Execute the panorama Collage:

1. Create a setup cue that identifies the content media file and folder, sets the Play Mode parameter to *Pause and Rewind to In Frame* (DMX = 5) and the Opacity to 0 for the same graphic object on all units you are configuring for the panorama.
2. For this example, follow with a cue that sets the Play Mode parameter of *Play Loop Forward* (DMX = 0) and brings up the Opacity to 100% for the same graphic object on all units you are configuring for the panorama.

Variable Edge Blending

Variable Edge Blending is used in conjunction with any of the Collage Generator Modes and allows for on-the-fly adjustment of blend overlap between projectors. Using this mode gives more flexibility for sizing a collage to a given screen or projection surface, as well as smoother blending if wider blend regions are used.

The **Variable Edge Blend** adjustment allows for blend region adjustments from 0% (hard edge) up to 50% of the image size. Horizontal and vertical blend regions can be controlled independently of one another.

Variable Edge Blend is turned on by setting the **Viewpoint Mode** parameter to a value of 128. When variable edge blend is used, the view point mode will default to spherical universe and cannot be changed. The view point position modifiers then become the modifiers used for adjustment of the blend region sizes.

When active, the **Viewpoint** modifiers function as follows:

Modifier 1 (Viewpoint X Position): Horizontal blend width adjustment (Vertical Edges) from 0 = no adjustment to 255 = a maximum overlap of 50%.

Modifier 2 (Viewpoint Y Position): Vertical blend width adjustment (Horizontal Edges) from 0 = no adjustment to 255 = a maximum overlap of 50%.

Modifier 3 (View Point Z Position): Not used.

Because both Modifier 1 and Modifier 2 default to 32768 when they are used as Viewpoint Position modifiers, they will default to the same when Variable Edge Blend is activated. With this value, the blend regions are set to approximately 25% overlap.

NOTE: When Variable Edge Blend is used, all of the servers in the collage must be set to the same vertical and horizontal blend overlap values. If this is not done, the collage will not align properly.

Setting up Variable Edge Blending:

1. Select one of the collage modes available in the Global Effects
2. Using the collage modifiers, select the collage size for your application, and assign each unit it's place in the collage
3. Set the Viewpoint Mode channel to a value of 128. This will activate the Variable Edge Blending
4. Using the Viewpoint Position X and Y modifiers, adjust the blend region width to the desired value. All units in the collage must have the same X and Y values or the collage will not align properly.
5. Align the collage using the keystone parameters, (see *Keystone Correction Parameters* on page 105).

Mapping a Collage to a Spherical Surface

The Spherical Mapping effect takes the normal rectangular output and wraps it on a selected portion of a sphere. This is the same as wrapping a flat map on to a globe. The horizontal position of a point is its longitude. The vertical position of a point is its latitude. For a detailed description of this effect, see *Spherical Mapping* on page 207.

Adjusting the Spherical Mapping effect requires a total of nine modifier parameters. Selecting Spherical Mapping along with a Collage Generator effect uses the available Global Effects. In addition to the three Global Effects Modifier parameters associated with the Spherical Mapping selection, six modifier parameters are accessed by setting any Global or Graphic Effect Mode parameters to a DMX value of 253 or 254. Any available effect mode from any Graphic Object can be used. The Effects Mode parameters used do not have to be from the same Graphic Object. One of these parameters enables the Effects Mode Modifiers to control the vertical position of the projector (actually the graphics viewpoint), the vertical position of the sphere and a vertical size. The other Effect Mode selection provides Modifier parameters to control the amount of vertical bend in horizontal lines, the vertical center of the added bend, and horizontal size.

Spherical Mapping Setup Guide

Before You Begin

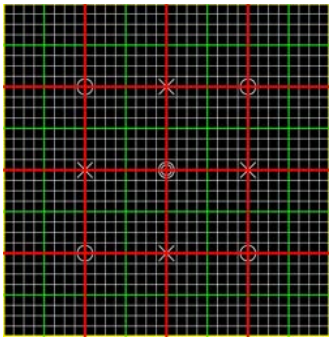
Successful spherical mapping requires careful positioning of the DL.3, DL.2 units or Axon-controlled projectors you are using. Units should be mounted at equal angles from each other and the same distance from the sphere. Mounting units at the same height will minimize the tilt angle adjustments you will need to make.

Mapping Two Outputs to a Sphere

The following example describes mapping two outputs on a sphere, with each covering half of the surface. For best results, make each adjustment to both outputs as you follow the example. After you've completed the following steps, you can more easily transfer the DMX values to the outputs for other cells of the Collage.

Select a Global Effect and two Graphic Effects to control Spherical Mapping:

1. Set **Global Effect** channel to a DMX value = 142 to select the Spherical Mapping option. Set the three associated **Global Effect Modifier** parameters to their default values (Modifier 1=0, Modifier 2=0, Modifier 3 = 128).
2. Select the Spherical Mapping Control 1 option (DMX = 253) in any available Graphic **Effect Mode** channel. Set the three associated Effect Modifiers to their default DMX values (Modifier 1 = 128, Modifier 2 = 128, Modifier 3 = 64).
3. Select the Spherical Mapping Control 2 option (DMX value = 254) on any available **Graphic Effect Mode** channel. Set all associated Effect Modifiers to their default DMX values. (Modifier 1 = 0, Modifier 2 = 128, Modifier 3 = 64)
4. In the **Global Control** channel, select the on-screen statistics for the spherical mapping option (DMX value = 252). Use the **Global Control Modifier** to select text color for easier viewing.
5. Select the 4 x 3 (Flat Plane) option in the **3-D Object** channel (DMX = 1).
6. Select the HES Set Up and Test option in the **Media Folder** channel (DMX = 39), and Test Grid.jpg in the **File Folder** (DMX = 9).



At this point, you should be viewing the two projected grids with statistics displayed. If you do not see an output, check that all **Modifier** parameters are set to their default values.

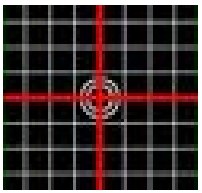
TIP: Before you begin other adjustments, physically view the grid from along the centerline of the fixture. The centerline of the grid should align with the center of the sphere. You can easily adjust any variation using the Pan channel. The object is to align the vertical lines of the guide with the vertical axis of the sphere.

Adjust output positioning on the sphere:

7. Use **Global Effect Modifier 2** to adjust the latitude angle. You can view the Latitude top and Latitude bottom statistics to see the degrees of spread + or – from the "equator".
8. Use **Global Effect Modifiers 3** to move the output up or down to the part of the sphere you want to cover. The Latitude top and Latitude bottom statistics show you the center of adjustment in degrees + or – from the "equator".
9. Adjust the **Global Effect Modifier 1** to set the longitude angle.

Make viewpoint adjustments:

10. On the **Graphic Effect Mode** channel set to Spherical Control 1 (DMX = 253), use **Modifier 1** to move the center of the grid to the center of the output marked by the double circles around the crossed lines. This adjusts vertical offset to accommodate the projector's position. The default value assumes a viewpoint straight on to the "equator". **Modifier 2** adjusts the sphere's offset to compensate for projector head tilt.



NOTE: After completing a rough adjustment, you will use these two modifier channels for the fine tuning.

11. Use **Modifier 3** to adjust the vertical size of the output, stretching and compressing it to adjust for the size of the sphere, keeping the vertical size of the grid filling the output without clipping the image.

Correct for the flat to round surface distortions

12. On any of the **Global** or **Graphic Effect Mode** channels set to Spherical Control 2 (DMX = 254), and then use the associated **Modifier 3** to compress the grid edges adjusting the bend in horizontal grid lines. This adjustment should not be used to fill the projector output horizontally. Instead, it should be used in conjunction with the Spherical Mapping Global Effect Modifier 1 to control the longitude angle of the projected image. Global Effect Modifier 1 should be maintained close to the theoretical longitude angle.
13. Use **Modifier 1** and **Modifier 2** to adjust the amount of bend, up or down, in the horizontal lines of the grid. **Modifier 1** controls amount of correction. **Modifier 2** controls where the center of correction occurs.
14. If the spherical mapping effect is being used in conjunction with the Collage Generator effect, select the Enhanced Collage Generator option (DMX = 141) in the other **Global Effect** channel now. Set the appropriate grid size and grid elements selected with the internal Collage alignment grid enabled. Go back through steps 1 through 11. Remember that pan and tilt adjustments are also available when using a DL.3 or DL.2 fixture.

Now you have a rough adjustment of the spherical mapping effect. From this point, finely adjust all the parameters until you bring the output to the desired shape.

When fine tuning Spherical Mapping adjustments, remember the following:

- The Graphic Object effect 253 Modifiers 1 and 2 have a major influence on the shape of the vertical lines.
- The Spherical Mapping Global Effect modifiers can be used to provide fine control of the shape of the vertical lines, but should be within several degrees of the expected latitude and longitude values.
- The Graphic Object effect 253 Modifiers 1 and 2 are used to finely adjust the vertical bend in horizontal lines.

Spherical Mapping Tips

- If the fixtures are arranged symmetrically around the sphere, the adjustment made to the various control Modifiers of Global and Graphic Spherical Mapping effects will be the same or nearly the same when the fine tuning is complete. You can save time by selecting the Modifier on all the fixtures you are using for the Collage and making each adjustment on all the fixtures together.
- Projector Pan, Tilt, and Zoom also affect alignment.
- Don't make small changes until the alignment is roughed in.
- When alignment doesn't seem to be working, record and store your current settings, then go back to the default values and begin again.
- The longitude angle is the angle between fixtures from the vertical axis of the sphere and should be defined in your lighting plot. The plot should also give you a good idea of the latitude angle. The final values and those theoretical values should be close.

Creating Custom Content for the Collage Generator Effect

There are two main steps to process HD footage into DL.3, DL.2 and Axon compliant media for use with the Collage Generator.

First, acquire or commission High-resolution media footage or stills. In most cases, scaling and cropping of the media is a simple process. However, certain types of media such as footage of people or round objects like planets may require more sophisticated cropping and scaling to optimize display in certain aspect ratios.

Then, save your media at Photo jpeg 95% or a non compressed format (these can be very large files) to use as a master file. Or, if you are an intermediate video editor yourself, there are many Video editing packages that will allow you to size and optimize the master for your application.

Once the master file is created, you will need high-definition encoder software.

For more information on creating Digital Lighting content and selecting encoder software, see *Custom User Content* on page 311 or go to **www.highend.com/support/digital_lighting**.

Collages Using Live S-Video and SDI Input

DL.3, Axon and DL.2 media servers can create Collage arrays using live S-Video or SDI input. All the media servers used to project a Collage need to be receiving the same source input signal to use video as a Collage feed.

For example, using DL.3 Camera outputting across a 2 x 2 20-K lumen Central Panorama Collage, four DL.3 fixtures are assigned an output from the SDI-DMX Mixer Pro to each SDI input and a fifth DL.3 fixture is used as the source.

NOTE: These features are not available in the DL.3F model

Chapter 12:

Effect Mode Options Descriptions

Effects can be applied to the Media File content (texture) mapped onto a 3-D object. Multiple Color and Geometric effects are available in Effect Mode parameters for both individual Graphic object and Global control.

Most of the effect options you will find described in this chapter are available for **Effects Mode** parameters at both the graphic control level for each Graphic Object and global control level for the composite image. The following pages describe all the **Effect Mode** options available along with a description of how each **Modifier** parameter functions with that mode selected. Options are arranged alphabetically and grouped as Color or Geometric Effects.

Check boxes in the upper right hand corner indicate whether this mode is available as a Graphic Object Effect, a Global Effect or both.

Because the options for all **Effect Mode** parameters are identical, you can apply up to three effects at the graphic level and another five effects at the global level. This lets you choose, for example, whether to apply a color effect to an individual object or to the composite image at the global level.

After you select a mode using either a **Graphic Object Effect Mode** or a **Global Effect Mode** parameter, you can use the three associated Modifier parameters to adjust the effect. The behavior of the Modifier parameters depends upon the selected effect.

- For a general information on Graphics Control features, see *Graphics Engine Overview* on page 39.
- For a table of Graphic Effects, see *Effect Mode Parameters* on page 86.
- For a table of Global Effects, see *Global Effect Mode Channels* on page 92.

NOTE: Both Object and Global Effect parameters include effects for swapping colors to provide quick color conversions. Use the following DMX Values in any of the Effect parameters to make these color conversions.

DMX Value	Color Component Conversion Effect		
7	Red → Blue	Green → Red	Blue → Green
8	Red → Green	Green → Blue	Blue → Red
17	Red → Cyan	Green → Magenta	Blue → Yellow
18	Red → Magenta	Green → Yellow	Blue → Cyan
19	Red → Yellow	Green → Cyan	Blue → Magenta
41	Red → Blue	Green → Green	Blue → Red
42	Red → Red	Green → Blue	Blue → Green
43	Red → Green	Green → Red	Blue → Blue

Effect Mode Color Options

All or Nothing

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 15

This effect reduces all color values to full saturation or no color based on comparison to a set threshold. This effect creates an image with fully saturated color.

Modifier 1: Compares the red component of a pixel to the threshold value and converts it to full color if it is greater than the threshold and to black if it is below the threshold.

Modifier 2: Compares the green component of a pixel to the threshold value and converts it to full color if it is greater than the threshold and to black if it is below the threshold.

Modifier 3: Compares the blue component of a pixel to the threshold value and converts it to full color if it is greater than the threshold and to black if it is below the threshold.

Original Content

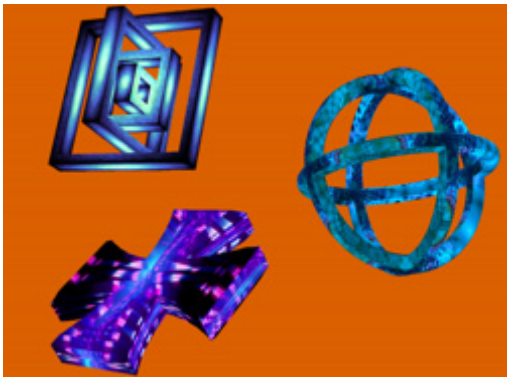
Modifier 1 parameter DMX = 125
Modifier 2 parameter DMX = 140
Modifier 3 parameter DMX = 10

Background Color

☐ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 131

There is a default black background behind every composite image. You cannot rotate, scale or position the background and it is visible from every viewpoint and position. This effect allows you to apply color to the background. This background color will not affect any of the Graphic Object effects selected.



Modifier 1 parameter DMX = 220
Modifier 2 parameter DMX = 97
Modifier 3 parameter DMX = 0

Modifier 1: Defines the red color component from DMX values of 0 = no red to 255 (100%) = maximum red saturation.

Modifier 2: Defines the green color component from DMX values of 0 = no green to 255 (100%) = maximum green saturation.

Modifier 3: Defines the blue color component from DMX values of 0 = no blue to 255 (100%) = maximum blue saturation.

Background Color Cycle

☐ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 132

There is a background behind every composite image. You cannot rotate, scale or position the background and it is visible from every viewpoint and position. This effect allows you to cycle a color sequence on the background controlling the transition speed.

Modifier 1: Defines the red color component speed. A DMX value of 128 (50%) = default cycle speed. DMX Values above the midpoint increase cycle speed in a forward direction to 255 (100%) = fastest change speed. DMX values below the midpoint increase cycle speed in a backward direction to 0 = fastest change speed.

Modifier 2: Defines the green color component speed. A DMX value of 128 (50%) = default cycle speed. DMX Values above the midpoint increase cycle speed in a forward direction to 255 (100%) = fastest change speed. DMX values below the midpoint increase cycle speed in a backward direction to 0 = fastest change speed.

Modifier 3: Defines the blue color component speed. A DMX value of 128 (50%) = default cycle speed. DMX Values above the midpoint increase cycle speed in a forward direction to 255 (100%) = fastest change speed. DMX values below the midpoint increase cycle speed in a backward direction to 0 = fastest change speed.

CMY

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 1

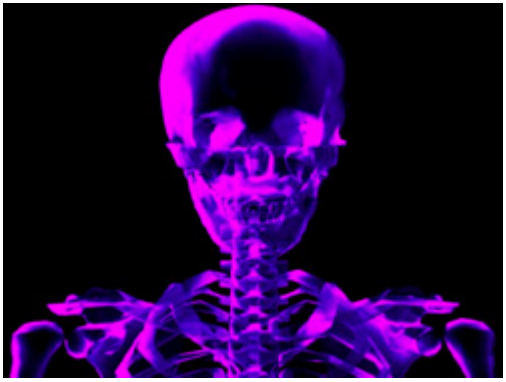
This parameter simulates CMY color by inverting RGB color components. Use this parameter when you want to color mix with a CMY color model instead of RGB color model.

Modifier 1: Increases cyan color component from 0 = no adjustment to 255 (100%) = maximum cyan saturation.

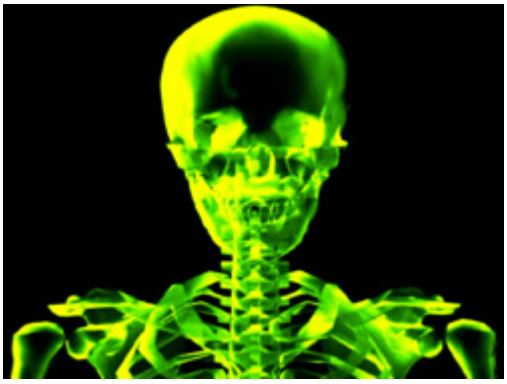
Modifier 2: Increases magenta color component from 0 = no adjustment to 255 (100%) = maximum magenta saturation.

Modifier 3: Increases yellow color component from 0 = no adjustment to 255 (100%) = maximum yellow saturation.

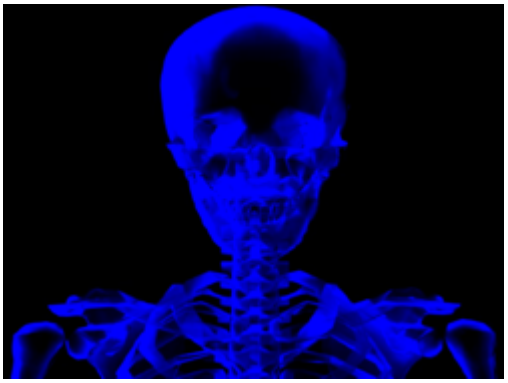
Original Content



Modifier 1 parameter DMX = 0
Modifier 2 parameter DMX = 255
Modifier 3 parameter DMX = 0



Modifier 1 parameter DMX = 0
Modifier 2 parameter DMX = 0
Modifier 3 parameter DMX = 255



Modifier 1 parameter DMX = 255
Modifier 2 parameter DMX = 255
Modifier 3 parameter DMX = 0

CMY Add All Pixels

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 2

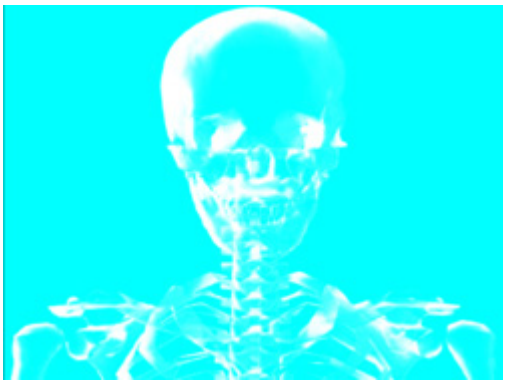
This effect increases color values across all pixels including black pixels.

Modifier 1: Increases cyan color component from 0 = no adjustment to 255 (100%) = maximum cyan saturation.

Modifier 2: Increases magenta color component from 0 = no adjustment to 255 (100%) = maximum magenta saturation.

Modifier 3: Increases yellow color component from 0 = no adjustment to 255 (100%) = maximum yellow saturation.

Original Content



Modifier 1 parameter DMX = 255
Modifier 2 parameter DMX = 0
Modifier 3 parameter DMX = 0

Modifier 1 parameter DMX = 0
Modifier 2 parameter DMX = 255
Modifier 3 parameter DMX = 0

Modifier 1 parameter DMX = 0
Modifier 2 parameter DMX = 0
Modifier 3 parameter DMX = 255

CMY Add Non-black Pixels

☑ Object Effect ☑ Global Effect

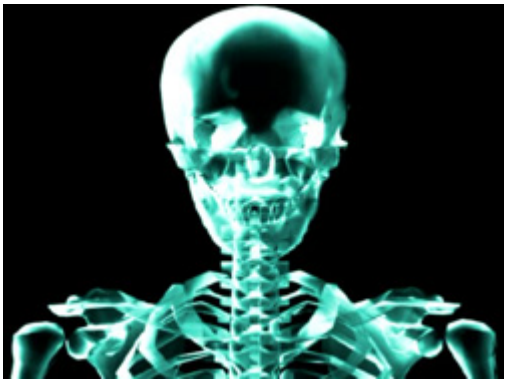
Effect Mode parameter DMX value = 3

This effect increases color values across all pixels except black pixels.

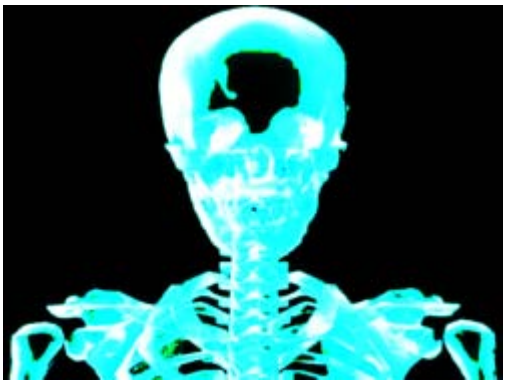
Modifier 1: Increases cyan color component from 0 = no adjustment to 255 (100%) = maximum cyan saturation.

Modifier 2: Increases magenta color component from 0 = no adjustment to 255 (100%) = maximum magenta saturation.

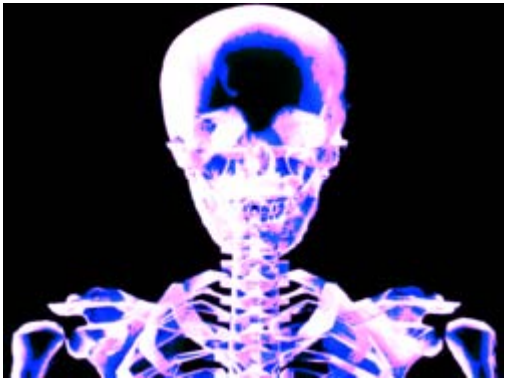
Modifier 3: Increases yellow color component from 0 = no adjustment to 255 (100%) = maximum yellow saturation.



Original Content



Modifier 1 parameter DMX = 255
Modifier 2 parameter DMX = 0
Modifier 3 parameter DMX = 0



Modifier 1 parameter DMX = 0
Modifier 2 parameter DMX = 255
Modifier 3 parameter DMX = 0

Modifier 1 parameter DMX = 0
Modifier 2 parameter DMX = 0
Modifier 3 parameter DMX = 255

Color Cycle

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 14

The image's color components cycle through RGB, black, and white. When no Red Green or Blue is added, image fades from full white, to normal image, to black. When RGB/CMY is added the image fades from the RGB value, to the image with color added.

Modifier 1: Increases red color component from 0 = no adjustment to 255 (100%) = maximum red saturation.

Modifier 2: Increases green color component from 0 = no adjustment to 255 (100%) = maximum green saturation.

Modifier 3: Increases blue color component from 0 = no adjustment to 255 (100%) = maximum blue saturation.

Color DeConverge

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 39

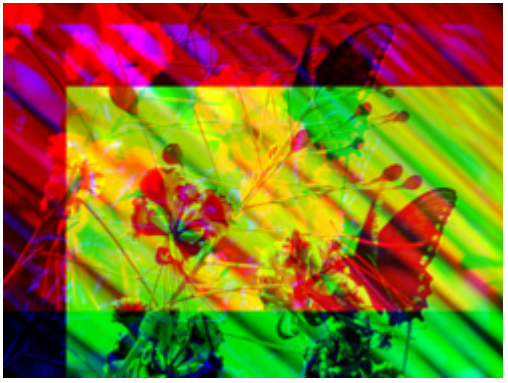
This effect separates the different color components of an image and offsets them from the original image position.

Modifier 1: Moves the image's red component up from 0= no adjustment to 255 (100%) = maximum distance from original position.

Modifier 2: Moves the image's green component down and right from 0= no adjustment to 255 (100%) = maximum adjustment.

Modifier 3: Moves the image's blue component down and left from 0 = no adjustment to 255 (100%) = maximum blue saturation.

Original Content



Modifier 1 parameter DMX = 211
Modifier 2 parameter DMX = 255
Modifier 3 parameter DMX = 67

Colorize Gray Scale

☑ Object Effect ☑ Global Effect

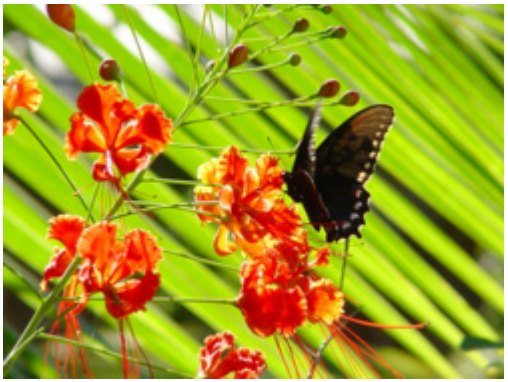
Effect Mode parameter DMX value = 44

This effect maps a selected pixel intensity to a selected color scheme. A variety of color schemes simulate effects like thermography. This is especially effective effect when applied to input from the internal camera.

Modifier 1: Selects from color schemes along a range of values from 0 – 255.

Modifier 2: Sets the zero point of the color intensity level from 0 = no intensity to 255 (100%) = maximum intensity.

Modifier 3: Fades from original color scheme to new color scheme using selected intensity.



Original Content

Modifier 1 parameter DMX = 125
Modifier 2 parameter DMX = 200
Modifier 3 parameter DMX = 100

Color to Alpha

☑ Object Effect ☑ Global Effect

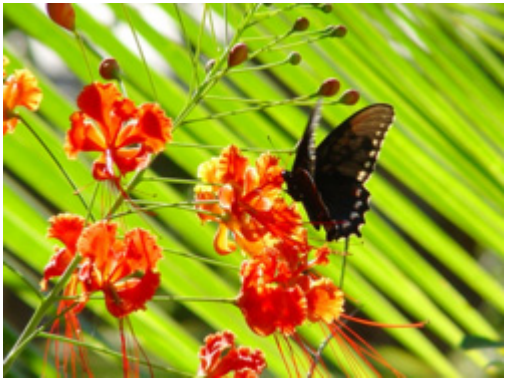
Effect Mode parameter DMX value = 49

This parameter varies the transparency level of an image's component color values.

Modifier 1: Increases the red component opacity or intensity from 0 = no adjustment to 255 (100%) = full red opacity (intensity).

Modifier 2: Increases the green component opacity or intensity from 0 = no adjustment to 255 (100%) = full green opacity (intensity).

Modifier 3: Increases the blue component opacity or intensity from 0 = no adjustment to 255 (100%) = full blue opacity (intensity).



Original Content

Original Content

Modifier 1 parameter DMX = 60
Modifier 2 parameter DMX = 75
Modifier 3 parameter DMX = 240

Color to Alpha, Inverted

☑ Object Effect ☑ Global Effect

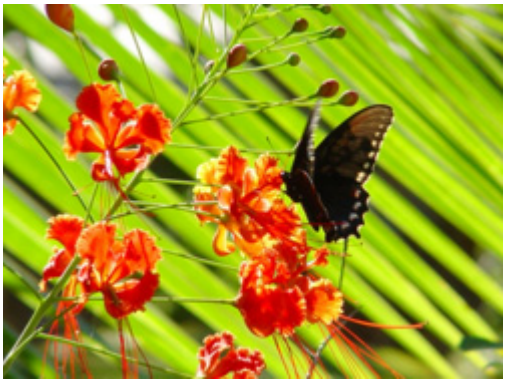
Effect Mode parameter DMX value = 50

This parameter varies the transparency level of the inverse of an image's component color values.

Modifier 1: Increases the inverse red component opacity or intensity from 0 = no adjustment to 255 (100%) = full green and blue opacity (intensity).

Modifier 2: Increases the green component opacity or intensity from 0 = no adjustment to 255 (100%) = full red and blue opacity (intensity).

Modifier 3: Increases the blue component opacity or intensity from 0 = no adjustment to 255 (100%) = full red and green opacity (intensity).



Object 1Original Content

Object 2 Original Content

Modifier 1 parameter DMX = 145
Modifier 2 parameter DMX = 215
Modifier 3 parameter DMX = 15

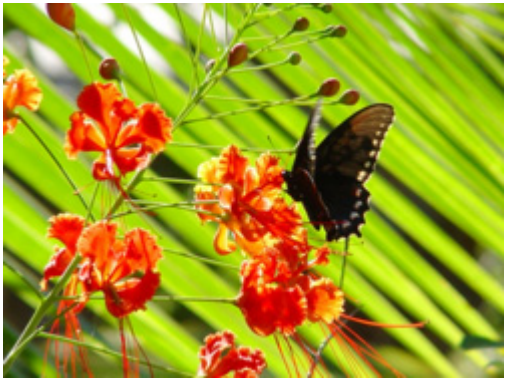
DotP and Resample

☑ Object Effect ☑ Global Effect

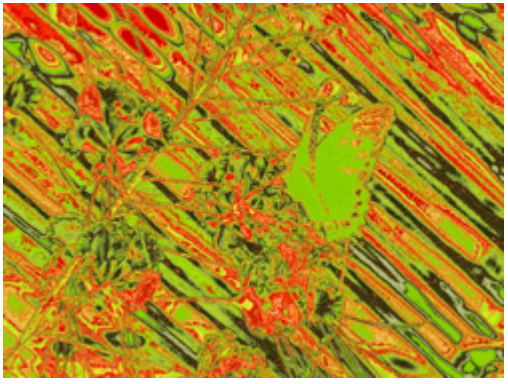
Effect Mode parameter DMX value = 13

This effect applies an algorithm that pixelates, and solarizes the image. It also makes the surface of some 3D objects appear reflective.

Modifiers 1, Modifier 2 and Modifier 3 parameters work together to adjust the algorithm.



Original Content



Modifier 1 parameter DMX = 170
Modifier 2 parameter DMX = 64
Modifier 3 parameter DMX = 168

Edge Detect Black and White

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 21

This effect displays only the edges of image components. Edges appear white, everything else is black.

Modifier 1: Adjusts horizontal edge search size from 0= no adjustment to 255 (100%) = maximum adjustment.

Modifier 2: Adjusts vertical edge search size from 0= no adjustment to 255 (100%) = maximum adjustment.

Modifier 3: Adjusts comparison edge threshold from 0= no adjustment to 255 (100%) = maximum adjustment.

Original Content

Modifier 1 parameter DMX value = 184
Modifier 2 parameter DMX value = 114
Modifier 3 parameter DMX value = 62

Edge Detect Black and White 2

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 92

This effect displays only the edges of image components as either black or white.

Modifier 1: Adjusts sample distance from 0= no adjustment to 255 (100%) = maximum adjustment.

Modifier 2: Adjusts comparison edge threshold from 0= no adjustment to 255 (100%) = maximum adjustment:

Modifier 3: Sets the detected edge scaler, 0 - 127 = white edge on black background, 128-255 = black edge on white background.

Original Content

Modifier 1 parameter DMX value = 155
Modifier 2 parameter DMX value = 40
Modifier 3 parameter DMX value = 129

Edge Detect Color

☑ Object Effect ☑ Global Effect

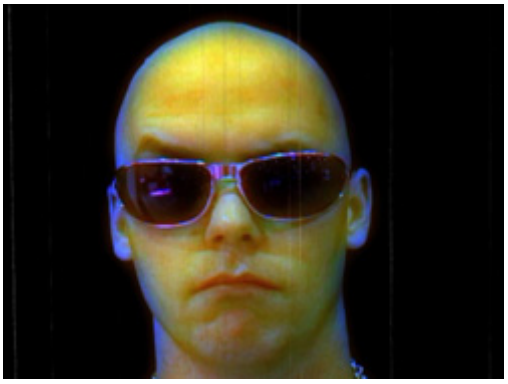
Effect Mode parameter DMX value = 20

This effect displays only the edges of image components with their color values.

Modifier 1: Adjusts horizontal edge search size from 0= no adjustment to 255 (100%) = maximum adjustment.

Modifier 2: Adjusts vertical edge search size from 0= no adjustment to 255 (100%) = maximum adjustment.

Modifier 3: Adjusts comparison edge threshold from 0= no adjustment to 255 (100%) = maximum adjustment.



Original Content

Modifier 1 parameter DMX = 184
Modifier 2 parameter DMX = 114
Modifier 3 parameter DMX = 62

Edge Fade Color

☐ Object Effect ☑ Global Effect

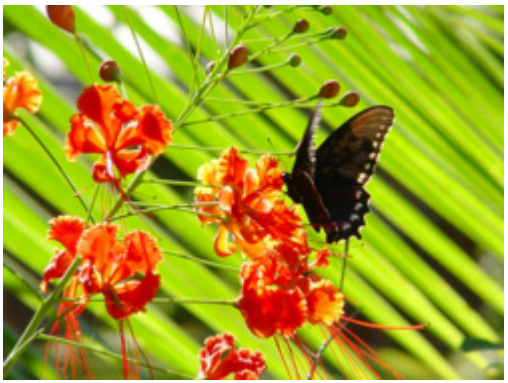
Effect Mode parameter DMX value = 129

This effect applies color to a selected **Edge Fade** parameter, (see *Image Edge Fade* on page 104).

Modifier 1: Increases red color component from 0 = no adjustment to 255 (100%) = maximum red saturation.

Modifier 2: Increases blue color component from 0 = no adjustment to 255 (100%) = maximum blue saturation.

Modifier 3: Increases green color component from 0 = no adjustment to 255 (100%) = maximum green saturation.



Original Content

Original Content with Edge Fade effect applied

Modifier 1 parameter DMX = 143
Modifier 2 parameter DMX = 100
Modifier 3 parameter DMX = 25

Glow

☑ Object Effect ☐ Global Effect

Effect Mode parameter DMX value = 73

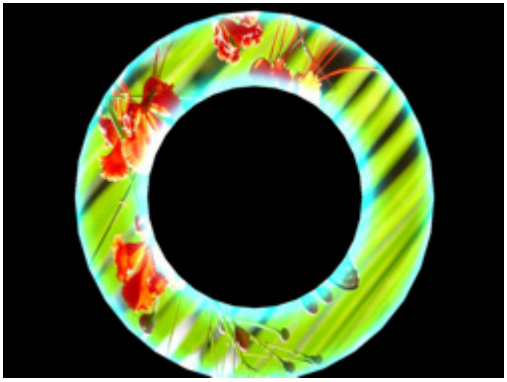
Glow colorizes and creates a glow on the 3-D object separate from the media texture on it. You can apply this effect to any 3-D object no matter which media file texture is applied to it. This parameter provides an option to view a 3-D object without displaying the associated texture.

Modifier 1: Increases red color component from a DMX value of 0 = no adjustment to 255 (100%) = maximum red saturation.

Modifier 2: Increases blue color component from a DMX value of 0 = no adjustment to 255 (100%) = maximum blue saturation.

Modifier 3: Increases green color component from a DMX value of 0 = no adjustment to 255 (100%) = maximum green saturation.

Original Content



Modifier 1 parameter DMX = 0
Modifier 2 parameter DMX = 221
Modifier 3 parameter DMX = 168

Glow Color Cycle

☑ Object Effect ☐ Global Effect

Effect Mode parameter DMX value = 74

Glow colorizes and creates a glow on the 3-D object separate from the media texture on it. You can apply this effect to any 3-D object no matter which media file texture is applied to it. This parameter provides an option to view a 3-D object without an associated texture.

Modifier 1: Defines the red color component speed. A DMX value of 128 (50%) = default cycle speed. DMX Values above the midpoint increase cycle speed in a forward direction to 255 (100%) = fastest change speed. DMX values below the midpoint increase cycle speed in a backward direction to 0 = fastest change speed.

Modifier 2: Defines the green color component speed in the same way as Modifier 1.

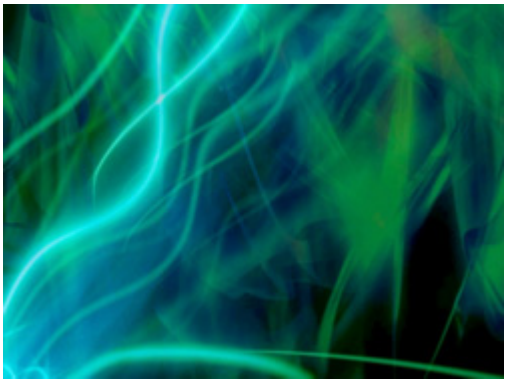
Modifier 3: Defines the blue color component speed in the same way as Modifier 1.

HS Effect Mode Options

☑ Object Effect ☑ Global Effect

These Object and Global effects map the media file to an HSI color space. This makes it easier to isolate a specific feature in an image such as an individual flower in a landscape.

Object 1 Content



Object 2 Background Content

HS to Gray

Effect Mode parameter DMX value = 87

This effect Maps a selected color coordinate to an HSI color space and turns everything else gray.

Modifier 1: Adjusts the **H**ue color component from 0 = no adjustment to 255 (100%) = maximum red saturation.

Modifier 2: Adjusts the **S**aturation color component from 0 = no adjustment to 255 (100%) = maximum green saturation.

Modifier 3: Adjusts the color tolerance from 0 = minimum to 255 (100%) = maximum

.

Effect Mode parameter = 87
Modifier 1 parameter DMX = 0
Modifier 2 parameter DMX = 0
Modifier 3 parameter DMX = 222

HS Selected to Transparent

Effect Mode parameter DMX value = 89

Maps a selected color coordinate to a HSI color space and turns it transparent and shows graphic objects “behind” it. Everything else is unchanged.

Modifier 1: Adjusts the **H**ue color component from 0 = no adjustment to 255 (100%) = maximum red saturation.

Modifier 2: Adjusts the **S**aturation color component from 0 = no adjustment to 255 (100%) = maximum green saturation.

Modifier 3: Adjusts the color tolerance from 0 = minimum to 255 (100%) = maximum

Effect Mode Parameter = 89
Modifier 1 parameter DMX = 0
Modifier 2 parameter DMX = 38
Modifier 3 parameter DMX = 255

HS to Transparent

Effect Mode parameter DMX value = 88

Maps a selected color coordinate to a HSI color space and turns everything else transparent and shows graphic objects “behind” it.

Modifier 1: Adjusts the **H**ue color component from 0 = no adjustment to 255 (100%) = maximum red saturation.

Modifier 2: Adjusts the **S**aturation color component from 0 = no adjustment to 255 (100%) = maximum green saturation.

Modifier 3: Adjusts the color tolerance from 0 = minimum to 255 (100%) = maximum

Effect Mode Parameter = 88
Modifier 1 parameter DMX = 0
Modifier 2 parameter DMX = 38
Modifier 3 parameter DMX = 255

Intensity Key

☑ Object Effect ☑ Global Effect

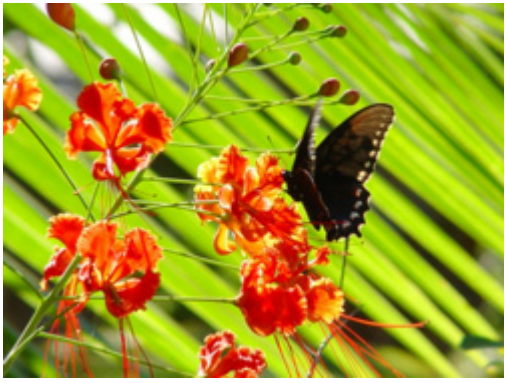
Effect Mode parameter DMX value = 45

This effect turns pixels of a selected intensity transparent or applies the reverse effect.

Modifier 1: Selects intensity from a DMX value of 0 = no intensity to 255 (100%) = full intensity.

Modifier 2: Selects intensity bandwidth from a DMX value of 0 = narrowest bandwidth to 255 = widest bandwidth.

Modifier 3: Turns selected intensity range transparent from 0 = no change to 128 = fully transparent. DMX values above the midpoint of the range change all intensities outside of the selected range transparent from 129 = no transparency to 255 = full reverse transparency.



Original Content

Modifier 1 parameter DMX = 30
Modifier 2 parameter DMX = 75
Modifier 3 parameter DMX = 168

Mask Color

☐ Object Effect ☑ Global Effect

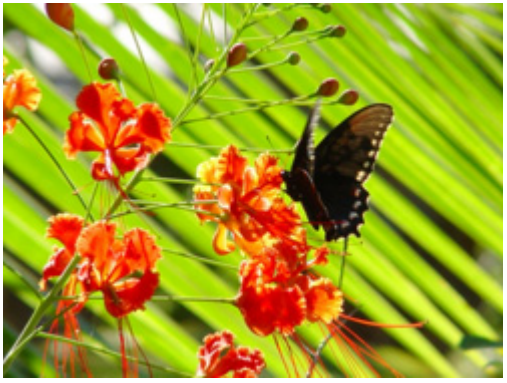
Effect Mode parameter DMX value = 128

This effect applies color to a selected mask shape

Modifier 1: Increases red color component from a DMX value of 0 = no adjustment to 255 (100%) = maximum red saturation.

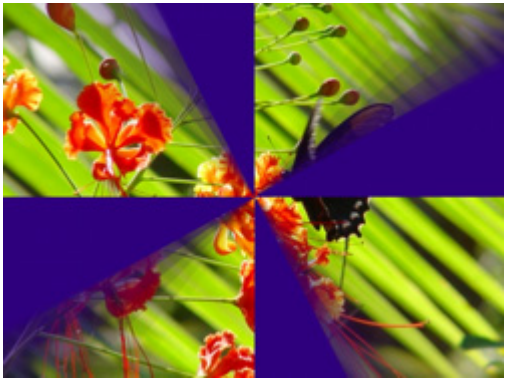
Modifier 2: Increases blue color component from a DMX value of 0 = no adjustment to 255 (100%) = maximum blue saturation.

Modifier 3: Increases green color component from a DMX value of 0 = no adjustment to 255 (100%) = maximum green saturation.



Original Content

Effect Mode Parameter = 128



Modifier 1 parameter DMX = 47
Modifier 2 parameter DMX = 0
Modifier 3 parameter DMX = 127

Mask Color and Edge Fade Color

☐ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 130

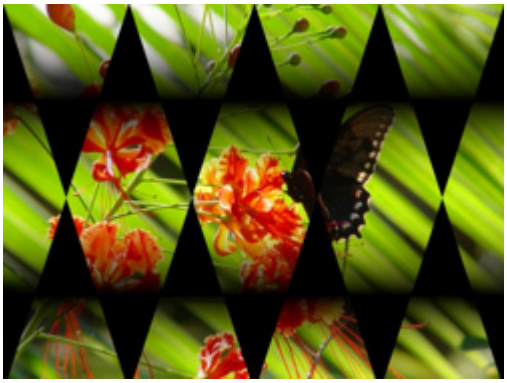
This effect applies a color to both the selected Mask shape and any selected Edge parameter. Color can also be applied to Mask shape (see *Particle System* on page 192) and Edge parameter(s) separately.

Modifier 1: Increases red color component from a DMX value of 0 = no adjustment to 255 (100%) = maximum red saturation.

Modifier 2: Increases blue color component from a DMX value of 0 = no adjustment to 255 (100%) = maximum blue saturation.

Modifier 3: Increases green color component from a DMX value of 0 = no adjustment to 255 (100%) = maximum green saturation.

Original Content



Original Content with Mask Color and Edge Fade Color effect applied

Modifier 1 parameter DMX = 89
Modifier 2 parameter DMX = 0
Modifier 3 parameter DMX = 112

RGB Add, All Pixels

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 4

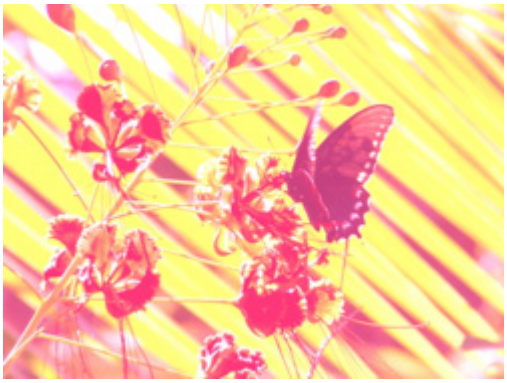
This effect adds color to all pixels including black using the RGB color model.

Modifier 1: Increases red color component from a DMX value of 0 = no adjustment to 255 (100%) = maximum red saturation.

Modifier 2: Increases blue color component from a DMX value of 0 = no adjustment to 255 (100%) = maximum blue saturation.

Modifier 3: Increases green color component from a DMX value of 0 = no adjustment to 255 (100%) = maximum green saturation.

Original Content



Modifier 1 parameter DMX = 255
Modifier 2 parameter DMX = 56
Modifier 3 parameter DMX = 122

RGB Add2, All Pixels

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 5

This effect adds color to all pixels including black using an alternate RGB color algorithm.

Modifier 1: Increases red color component from a DMX value of 0 = no adjustment to 255 (100%) = maximum red saturation.

Modifier 2: Increases blue color component from a DMX value of 0 = no adjustment to 255 (100%)= maximum blue saturation.

Modifier 3: Increases green color component from a DMX value of 0 = no adjustment to 255 (100%) = maximum green saturation.

RGB Add to Non-black Pixels

☑ Object Effect ☑ Global Effect

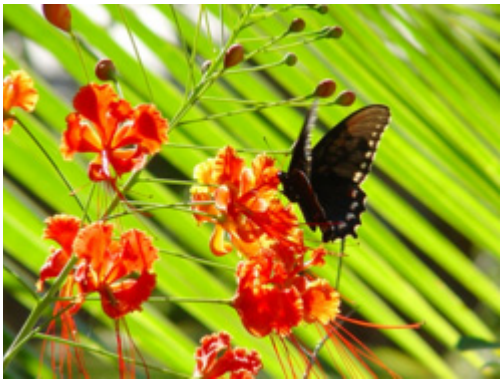
Effect Mode parameter DMX value = 6

This effect adds color to all pixels except black using the RGB color model.

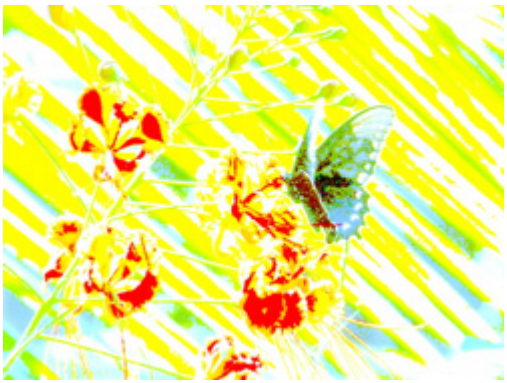
Modifier 1: Increases red color component from a DMX value of 0 = no adjustment to 255 (100%) = maximum red saturation.

Modifier 2: Increases blue color component from a DMX value of 0 = no adjustment to 255 (100%) = maximum blue saturation.

Modifier 3: Increases green color component from a DMX value of 0 = no adjustment to 255 (100%) = maximum green saturation.



Original Content



Modifier 1 parameter DMX = 114
Modifier 2 parameter DMX = 185
Modifier 3 parameter DMX = 255

RGB Invert

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 17

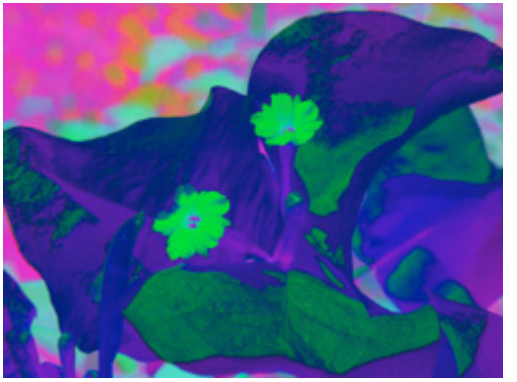
This effect inverts color values to transition the image from an RGB to a CMY color model.

Modifier 1: Transitions the red component from no adjustment at a DMX value = 0 to cyan at a value of 255 (100%)

Modifier 2: Transitions the green component from no adjustment at a DMX value = 0 to magenta at a value of 255 (100%)

Modifier 3: Transitions the blue component from no adjustment at a DMX value = 0 to yellow at a value of 255 (100%)

Original Content



Modifier 1 parameter DMX = 255
Modifier 2 parameter DMX = 34
Modifier 3 parameter DMX = 203

RGB Invert and Swap to BRG

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 19

This effect swaps the color values from RGB to an inverted BRG color model.

Modifier 1: Transitions the red component from no adjustment at a value of 0 to yellow at a value of 255 (100%)

Modifier 2: Transitions the green component from no adjustment at a value of 0 to cyan at a value of 255 (100%)

Modifier 3: Transitions the blue component from no adjustment at a value of 0 to magenta at a value of 255 (100%).

Original Content

Modifier 1 parameter DMX = 255
Modifier 2 parameter DMX = 34
Modifier 3 parameter DMX = 203

RGB Invert and Swap to GBR

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 18

This effect swaps the color values from RGB to an inverted GBR color model.

Modifier 1: Transitions the red component from no adjustment at a DMX value = 0 to magenta at a value of 255 (100%)

Modifier 2: Transitions the green component from no adjustment at a DMX value = 0 to yellow at a value of 255 (100%)

Modifier 3: Transitions the blue component from no adjustment at DMX value = 0 to cyan at a value = 255 (100%)

Original Content

Modifier 1 parameter DMX = 255
Modifier 2 parameter DMX = 34
Modifier 3 parameter DMX = 203

RGB Scale

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 47

Reduce and increase color components in the image as a part of the overall color range.

NOTE: the maximum of Mod1, Mod2 and Mod3 sets overall color range.

Modifier 1: Scales Red in the Media file. A DMX Value of 128 = no adjustment. DMX values below 128 (50%) reduce color value. DMX values over 128 increase color value.

Modifier 2: Scales Green in the Media file. A DMX Value of 128 = no adjustment. DMX values below 128 (50%) reduce color value. DMX values over 128 increase color value.

Modifier 3: Scales Blue in the Media file. A DMX Value of 128 = no adjustment. DMX values below 128 (50%) reduce color value. DMX values over 128 increase color value.

RGB Swap to BGR

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 41

This effect allows you to swap colors. All red values become green and all blue values become red. Green values are unaffected.

Modifier 1: Transitions red color component to blue from 0 = no color change to 255 (100%) = green

Modifier 2: No change to green color component

Modifier 3: Transitions blue color component to green from 0 = no color change to 255 (100%) = red

Original Content

Modifier 1 parameter DMX = 255
Modifier 2 parameter DMX = 192
Modifier 3 parameter DMX = 255

RGB Swap to BRG

☑ Object Effect ☑ Global Effect

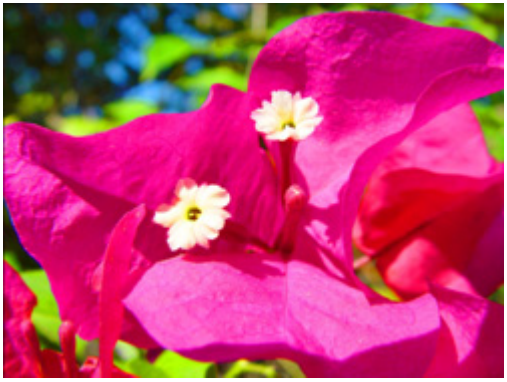
Effect Mode parameter DMX value = 8

This effect allows you to swap colors. All red values become blue, all green values become red and all blue values become green.

Modifier 1: Transitions red color component to blue from 0 = no color change to 255 (100%) = blue

Modifier 2: Transitions green color component to red from 0 = no color change to 255 (100%) = red

Modifier 3: Transitions blue color component to green from 0 = no color change to 255 (100%) = green



Original Content

Modifier 1 parameter DMX = 255
Modifier 2 parameter DMX = 192
Modifier 3 parameter DMX = 255

RGB Swap to GBR

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 7

This effect allows you to swap colors. All red values become green, all green values become blue and all blue values become red.

Modifier 1: Transitions red color component to green from 0 = no color change to 255 (100%) = green

Modifier 2: Transitions green color component to blue from 0 = no color change to 255 (100%) = blue

Modifier 3: Transitions blue color component to red from 0 = no color change to 255 (100%) = red

Original Content

Modifier 1 parameter DMX = 255
Modifier 2 parameter DMX = 192
Modifier 3 parameter DMX = 255

RGB Swap to GRB

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 43

This effect allows you to swap colors. All red values become green and all green values become blue. Blue values are unaffected.

Modifier 1: Transitions red color component to green from 0 = no color change to 255 (100%) = green

Modifier 2: Transitions green color component to red from 0 = no color change to 255 (100%) = blue

Modifier 3: No change to blue color component

Original Content

Modifier 1 parameter DMX = 255
Modifier 2 parameter DMX = 192
Modifier 3 parameter DMX = 255

RGB Swap to RBG

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 42

This effect allows you to swap colors. All green values become blue and all blue values become green. Red values are unaffected.

Modifier 1: No change to red color component

Modifier 2: Transitions green color component to blue from 0 = no color change to 255 (100%) = blue

Modifier 3: Transitions blue color component to green from 0 = no color change to 255 (100%) = red

Original Content

Modifier 1 parameter DMX = 255
Modifier 2 parameter DMX = 192
Modifier 3 parameter DMX = 255

Scan Line

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 32

Maps image color intensities to the colors in a single horizontal line of the selected texture.

Modifier 1: Selects a line of the media file to scan

Modifier 2: Adjusts the mapping transition

Modifier 3: Not used

Sharpen

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 82

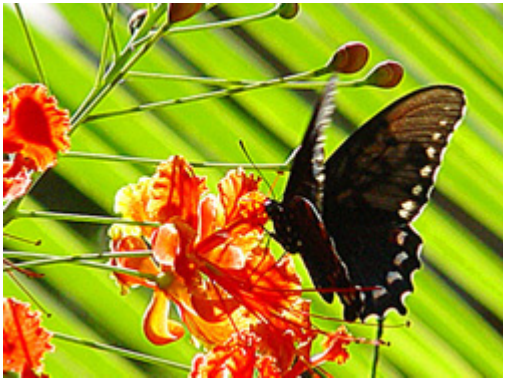
Manipulates edges of image components to sharpen contrast between them.

Modifier 1: Selects a sample distance from a minimum at a DMX value = 0 to a maximum at a DMX value = 255

Modifier 2: Selects the number of filter passes from a minimum at a DMX value = 0 to a maximum at a DMX value = 255

Modifier 3: Selects the scale sharpen coefficients at DMX values from 0-255

Original Content



Modifier 1 parameter DMX = 128
Modifier 2 parameter DMX = 0
Modifier 3 parameter DMX = 0

Modifier 1 parameter DMX = 128
Modifier 2 parameter DMX = 30
Modifier 3 parameter DMX = 0

Modifier 1 parameter DMX = 128
Modifier 2 parameter DMX = 30
Modifier 3 parameter DMX = 128

Solarize

☑ Object Effect ☑ Global Effect

Each of the Solarize effects remaps colors to a narrow value range and inverts the color below a set threshold using different algorithms. Solarize effects can create strong highlights.

Modifier 1: Increases red color component from 0 = no adjustment to 255 (100%) = maximum red saturation. Red color values below the threshold are converted to cyan.

Modifier 2: Increases blue color component from 0 = no adjustment to 255 (100%) = maximum blue saturation. Blue color values below the threshold are converted to magenta.

Modifier 3: Increases green color component from 0 = no adjustment to 255 (100%) = maximum green saturation. Green color values below the threshold are converted to yellow.

Solarize I

Effect Mode parameter DMX value = 9

Original Content

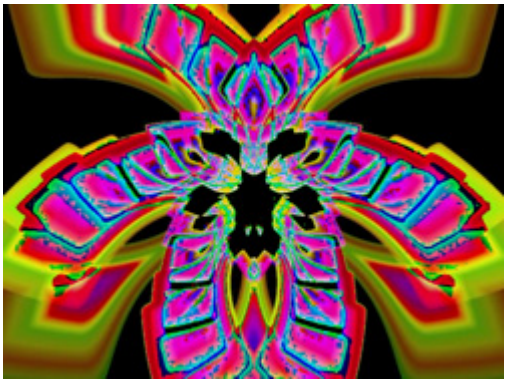
Original Content with **Effect Mode** = 9

Modifier 1 parameter DMX = 170
Modifier 2 parameter DMX = 137
Modifier 3 parameter DMX = 232

Solarize 2

Effect Mode parameter DMX value = 10

Original Content



Original Content with **Effect Mode** = 10

Modifier 1 parameter DMX = 212
Modifier 2 parameter DMX = 255
Modifier 3 parameter DMX = 208

Solarize 3

Effect Mode parameter DMX value = 11

Solarize 4

Effect Mode parameter DMX value = 12

Solid Color RGB

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 16

Solid Color RGB removes the media file texture and allows you to color mix the 3-D object to one solid color

Modifier 1: Increases red color component from 0 = no adjustment to 255 (100%) = maximum red saturation.

Modifier 2: Increases green color component from 0 = no adjustment to 255 (100%) = maximum green saturation.

Modifier 3: Increases blue color component from 0 = no adjustment to 255 (100%) = maximum blue saturation.

Transparent Color

☑ Object Effect ☑ Global Effect

These effects remove a color (or small color range) from one graphic image to reveal another "behind" it. The removed color becomes transparent. Modifier parameters define the color you want to select as the transparent color in terms of Red, Green and Blue values set in the Modifier parameters.

Modifier 1: Defines the red color component from DMX values of 0 = no red to 255 (100%) = maximum red saturation.

Modifier 2: Defines the green color component from DMX values of 0 = no green to 255 (100%) = maximum green saturation.

Modifier 3: Defines the blue color component from DMX values of 0 = no blue to 255 (100%) = maximum blue saturation.

Transparent Color Coarse

Effect Mode parameter DMX value = 28

The Transparent Color Coarse parameter selects a color range ±40% either side of the defined value.

Transparent Color Fine

Effect Mode parameter DMX value = 26

The Transparent Color Fine parameter selects a color range ±15% either side of the defined value.

Transparent Color Medium

Effect Mode parameter DMX value = 27

The Transparent Color Medium parameter selects a color range ±25% either side of the defined value.

Transparent Color, Invert

☑ Object Effect ☑ Global Effect

These effects remove a color (or small color range) from one graphic image to reveal another "behind" it. The removed color becomes transparent. The modifier parameters define the color you want to select as the transparent color in terms of Red, Green and Blue values. An Inverted Transparent Color effect selects a color range either side of the defined value and then sets every other color as transparent.

Modifier 1: Defines the red color component from 0 = no red to 255 (100%) = maximum red saturation.

Modifier 2: Defines the green color component from 0 = no green to 255 (100%) = maximum green saturation.

Modifier 3: Defines the blue color component from 0 = no blue to 255 (100%) = maximum blue saturation.

Transparent Color Invert, Coarse

Effect Mode parameter DMX value = 31

The Transparent Color Invert, Coarse effect selects a color range ±40% either side of the defined value.

Transparent Color Invert, Medium

Effect Mode parameter DMX value = 30

The Transparent Color Invert, Medium effect selects a color range ±25% either side of the defined value.

Transparent Color Invert, Fine

Effect Mode parameter DMX value = 29

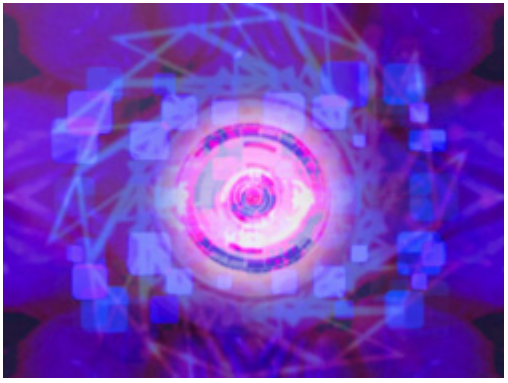
The Transparent Color Invert, Fine effect selects a color range ±15% either side of the defined value.

UV Effect Mode Options

☑ Object Effect ☑ Global Effect

These Object and Global effects map the media file to an YUV color space. This makes it easier to isolate a specific feature in an image such as an individual flower in a landscape.

Graphic Object 1 Content



Graphic Object 2 Background Content

UV to Gray

Effect Mode parameter DMX value = 84

Maps a selected color coordinate to a YUV color space and turns everything else gray.

Modifier 1: Adjusts the U color component from 0 = no adjustment to 255 (100%) = maximum red saturation.

Modifier 2: Adjusts the V color component from 0 = no adjustment to 255 (100%) = maximum green saturation.

Modifier 3: Adjusts the color tolerance from 0 = minimum to 255 (100%) = maximum.

Modifier 1 parameter DMX = 0
Modifier 2 parameter DMX = 229
Modifier 3 parameter DMX = 101

UV Selected to Transparent

Effect Mode parameter DMX value = 86

Maps a selected color coordinate to a YUV color space and turns it transparent. Everything else is unchanged.

Modifier 1: Adjusts the U color component from 0 = no adjustment to 255 (100%) = maximum red saturation.

Modifier 2: Adjusts the V color component from 0 = no adjustment to 255 (100%) = maximum green saturation.

Modifier 3: Adjusts the color tolerance from 0 = minimum to 255 (100%) = maximum.

Modifier 1 parameter DMX = 0
Modifier 2 parameter DMX = 229
Modifier 3 parameter DMX = 101

UV to Transparent

Effect Mode parameter DMX value = 85

Maps a selected color coordinate to a YUV color space and turns everything else transparent.

Modifier 1: Adjusts the U color component from 0 = no adjustment to 255 (100%) = maximum red saturation.

Modifier 2: Adjusts the V color component from 0 = no adjustment to 255 (100%) = maximum green saturation.

Modifier 3: Adjusts the color tolerance from 0 = minimum to 255 (100%) = maximum.

Modifier 1 parameter DMX = 0
Modifier 2 parameter DMX = 229
Modifier 3 parameter DMX = 101

Yxy Luminance Scaling

☑ Object Effect ☑ Global Effect

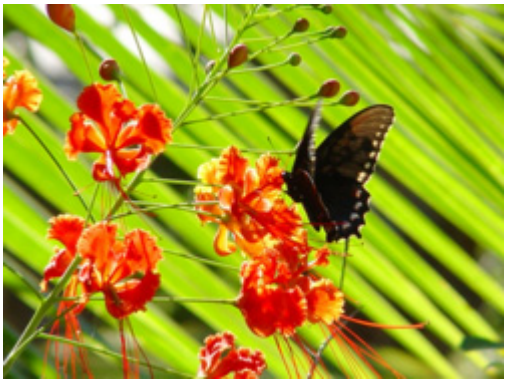
Effect Mode parameter DMX value = 101

Mapping the image to a Luminance Chrominance color space allows brightness adjustment with out changing image color.

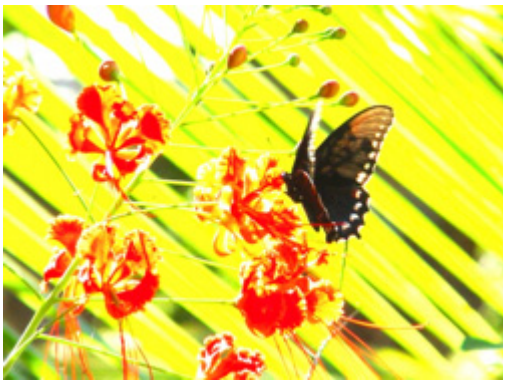
Modifier 1: Scales luminance. Values below the midpoint decrease luminance from 127 to 0 = black. Settings above the midpoint increase luminance from 128 to 255 (100%) = white. A DMX value of 64 allows you to view the image at a minimum luminance.

Modifier 2: Scales the x chrominance component. The default DMX value of 128 (50%) = no adjustment. Values below the midpoint scale the x chrominance component down as you approach 0 = minimum. Values above the midpoint up to a maximum. at a value of 255 (100%)

Modifier 3: Scales the y chrominance component. The default DMX value of 128 (50%) = no adjustment. Values below the midpoint scale the y chrominance component down as you approach 0 = minimum. Values above the midpoint scale the y chrominance component up to a maximum at a value of 255 (100%).



Original Content



Modifier 1 parameter DMX = 250
Modifier 2 parameter DMX = 128
Modifier 3 parameter DMX = 128

Geometric Effect Options

Cartoon Edge

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 38

Outlines the edges of image components to create a rendered effect.

Modifier 1: Adjusts Color reduction from 0= no adjustment to 255 (100%) = maximum.

Modifier 2: Adjusts contrast enhancement from 0= no adjustment to 255 (100%) = maximum.

Modifier 3: Adjusts ion sensitivity from 0= no adjustment to 255 (100%) = maximum adjustment.

Original Content

Modifier 1 parameter DMX value = 255
Modifier 2 parameter DMX value = 82
Modifier 2 parameter DMX value = 115

Chroma Shift

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 60

This effect shifts the red, blue, and green component colors in an image. You can offset color components vertically and or horizontally.

Modifier 1: The default DMX value of 128 (50%) = no adjustment. Values below the midpoint shift the color components right to a maximum at a value of 0. Values above the midpoint shift the color components left to a maximum at a value of 255 (100%).

Modifier 2: The default DMX value of 128 (50%) = no adjustment. Values below the midpoint shift the color components down to a maximum at a value of 0. Values above the midpoint shift the color components up to a maximum at a value of 255 (100%).

Modifier 3: Not Used

NOTE: This effect is also available as a Visual Mode adjusted with 2 Modifier parameters, (see **Chroma Shift** *on page 67).*

Original Content

Modifier 1 parameter DMX value = 105
Modifier 2 parameter DMX value = 148
Modifier 2 parameter DMX value = 0

Collage Generator

☐ Object Effect ☑ Global Effect

Collage Generator effects let you use multiple DL.3 or DL.2 units to create virtually seamless panoramic media projections with DMX control. You can display either stock (automated collage) or custom content (segmented collage) and effects are available for full 360° projection. For more information about this global effect, see *Chapter 11: Global Functions: Collage Generator™ Effect* on page 111.

Modifier 1: Selects which type of Collage array to use from DMX Values 1-63. A DMX value of 0 = No Collage. DMX Values of 64-255 are reserved and default to No Collage.

Modifier 2: Selects which portion of the grid a particular DL.3 or DL.2 fixture will display. DMX values 0-63 step through grid pattern selected by the Modifier 1 parameter. DMX values 64-255 default to the upper left corner of the grid.

Modifier 3: Adjusts edge blending between the selected portion of the image being projected by the fixture and adjacent portions being projected by other fixtures.

	Automated Collage Generator Options		Segmented Collage Generator Options	
	Flat Collage	360° Wrap	Flat Collage	360° Wrap
Global Effect DMX Value	134			
	141	145	146	147
	150	151	152	153

Collage Generator

Effect Mode parameter DMX value = 134

The standard **Collage Generator** was the original automated collage effect and should only be used with legacy shows.

Enhanced Collage Generator

Effect Mode parameter DMX value = 141

This automated collage effect improves the image resolution over the initial Collage Generator.

Collage Gen 3

Effect Mode parameter DMX value = 150

Collage Gen 3 effect has the image resolution of the **Enhanced Collage Generator** effect and further expands and improves the edge blending control.

Collage Generator Wrap

Effect Mode parameter DMX value = 145

The **Collage Generator Wrap** automated effect adds right and left edge blending to create 360° panoramas.

Collage Gen 3 Wrap

Effect Mode parameter value = 151

This effect expands and enhances edge blending controls of effect 145.

Segmented Collage Generator

Effect Mode parameter DMX value = 146

The **Segmented Collage Generator** effect accepts user defined portion of content for each cell in the grid.

Segmented Collage Gen 3

Effect Mode parameter DMX value = 152

The **Segmented Collage Gen 3** effect accepts user defined portion of content for each cell in the grid with expanded and improved edge blending control to effect 146.

Segmented Collage Generator Wrap

Effect Mode parameter DMX value = 147

The **Segmented Collage Wrap** effect adds right and left edge blending to the user defined cell content to create 360° panoramas.

Segmented Collage Gen 3 Wrap

Effect Mode parameter DMX value = 153

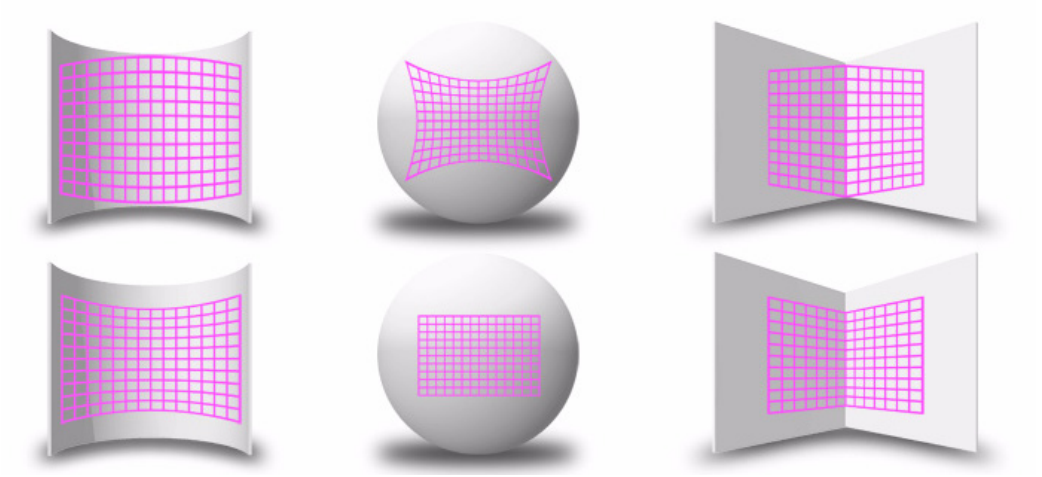
The **Segmented Collage Gen 3 Wrap** effect adds right and left edge blending to the user defined cell content to create 360° panoramas with expanded and improved edge blending control over effect 147.

Curved Surface Support

☐ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 135-149

Curved Surface Support corrects for shape distortions that occur when you project onto surfaces that aren't flat. This Global effect facilitates projecting onto convex or concave cylinders, angular screens, spheres, and disk shaped surfaces.



You can apply this correction to any media server output including multi-fixture image panoramas created with the Collage Generator Effect, (see *Global Functions: Collage Generator™ Effect* on page 111).

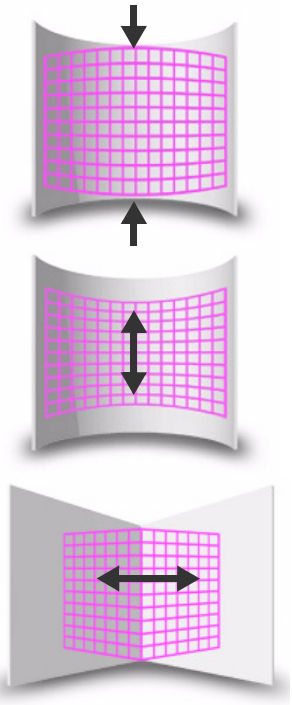
Use these adjustments in conjunction with Keystone parameters and Ratio parameters to refine the output shape on any of these surfaces.

Effect Mode DMX Value	Surface
135	Curved Vertical Convex Cylinder (opening toward projector)
136	Curved Vertical Concave Cylinder (opening away from projector)
137	Vertical Inside Corner (opening toward projector)
138	Vertical Outside Corner (opening away from projector)
139	Sphere
140	Convex Disk (opening away from projector)
148	Curved Horizontal Convex Cylinder (opening toward projector)
149	Curved Horizontal Concave Cylinder (opening away from projector)

After you have selected the surface, the Modifier parameters operate as described below:

TIP: Modifier channels for Effect Mode 1 are labeled as CMY in the Wholehog system so you can also make use of the color picker, HSI, and other Wholehog functions. Use the CMY parameter controls to adjust the three Effect Mode 1 Modifier parameters for both the Global and Graphic fixture types. The default for Effect Mode 1 is set to CMY1 as well. Modifier channels for Effect Modes 2 and 3 are labeled Mod 1, Mod 2, and Mod 3.

Modifier 1: Modifier 1 lets you adjust the amount of correction vertically. A value of 0 = no adjustment. The correction increases as you increase value to maximum at 255 (100%).



Modifier 2: In situations where you are projecting from any angle other than perpendicular to the surface, you can use the Modifier 2 to adjust the vertical center of the image. A DMX value of 128 (50%) = no adjustment. Adjusting toward 0 moves the vertical center down to the bottom of the image. Values above the midrange move the vertical center up to the top of the image at a DMX value of 255 (100%).

Modifier 3: You can use the Modifier 3 parameter to adjust the image's horizontal center when you're projecting onto a sphere, an inside or an outside corner. A DMX value of 128 (50%) = no adjustment. Adjusting toward 0 moves the horizontal center toward the left edge of the image. Values above the midrange move the horizontal center right toward the edge of the image at a DMX value of 255 (100%).

NOTE: Modifier 3 is not used when projecting onto an inside or outside cylinder

Digital MSpeed

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 103

In an effort to smooth DMX data for rotation, scaling and position values at the Graphic Object level, historically a crossfading algorithm has been applied to these values. Digital MSpeed allows you to set a crossfade speed to these values to achieve smoother fading. The following rules apply to implementing the Digital MSpeed effect:

- This effect can be applied at the Global level or the Graphic Object level but can only be applied once at any given level. That is to say, if applied twice at the global level, only the first (lowest numbered
- When Digital MSpeed is applied at the global level, the mspeed values are applied to all the Graphic Objects.
- Digital MSpeed applied at the Graphic Object level takes precedence over digital mspeed applied at the Global level. This means you can apply a global value to all the Graphic Objects, and then override that value by assigning a different set of values on a particular Graphic Object.
- Crossfades under digital mspeed control are linear across the fade time. All ramp, snap combinations are set in the control system.

Modifier 1 : applies MSpeed to rotation values. When DMX = 0, no MSpeed is applied, and traditional crossfading can be used. Crossfade times increase from 0 = slowest to 255 = fastest.

Modifier 2 : applies MSpeed to scaling values. When DMX = 0, no MSpeed is applied, and traditional crossfading can be used. Crossfade times increase from 0 = slowest to 255 = fastest.

Modifier 3 : applies MSpeed to position values. When DMX = 0, no MSpeed is applied, and traditional crossfading can be used. Crossfade times increase from 0 = slowest to 255 = fastest.

Downward Vertical Streaks

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 80

This effect lets you convert a portion of the image into vertical streaks. You can also rotate the angle of the streak and fade from the original image to the image with the streak effect applied.

Modifier 1: At a DMX value of 0, there is no effect. Increasing the DMX value sets the length of the streak portion of the image from the bottom up to 255 (100%) = the full image converted to streaks.

Modifier 2: The default DMX value of 128 (50%) = no adjustment. Values below the midpoint move the edge of the streaked portion of the image clockwise as you approach 0 = 90°. Values above the midpoint move the edge of the streaked portion of the image counterclockwise as you approach 90° at a value of 255 (100%).

Modifier 3: When Modifier 1 has a DMX value > 0, Modifier 3 lets you fade from 0 = the original image to 255 (100%) = the converted image.

Original content

Modifier 1 parameter DMX value = 170
Modifier 2 parameter DMX value = 158
Modifier 3 parameter DMX value = 255

Drop Shadow

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 58

This effect creates a black plane behind the selected media file texture on a flat rectangular object. You can bring the plane from behind positioning it to form a drop shadow. You won't see the shadow until you select a Modifier 1 or 2 DMX value above or below 128 (50%).

Modifier 1: The default DMX value of 128 (50%) = no adjustment. Values below the midpoint move the "shadow" right as you approach 0 = maximum horizontal shadow width. Values above the midpoint move the "shadow" left to a maximum horizontal shadow width at a value of 255 (100%)

Modifier 2: The default DMX value of 128 (50%) = no adjustment. Values below the midpoint move the "shadow" down as you approach 0 = maximum vertical shadow width. Values above the midpoint move the "shadow" up to a maximum vertical shadow width at a value of 255 (100%)

Modifier 3: Adjusts the shadow's opacity from 0 = full opacity to 255 (100%) = maximum transparency.

Tip: To ensure that the shadow remains black and is unaffected by other graphic effects, apply it as the last effect selected for an image.

NOTE: This effect is also available as a Visual Mode adjusted with 2 Modifier parameters, (see **Drop Shadow** *on page 68).*

Original Content

Modifier 1 parameter DMX value= 0
Modifier 2 parameter DMX value=255
Modifier 3 parameter DMX value=0

Faux LED

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 55

This effect divides the image into a grid of circles that mimic an LED wall. The color of the center pixel in each cell defines the solid color for that circle. You can control “LED” size, background and color peaking.

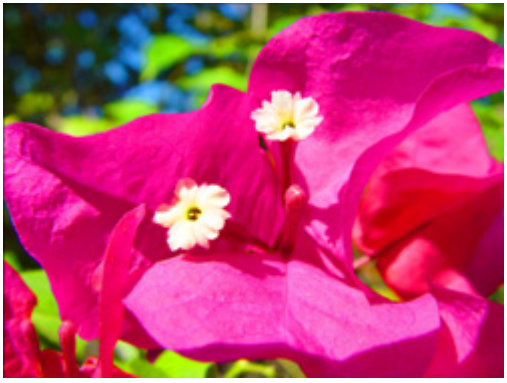
Modifier 1: Controls the “LED” size. The default DMX value of 0 displays a 100 x 100 grid of “LEDs”. Increasing the DMX value decreases the grid divisions to a minimum of 10 x 10 at a value of 255 (100%).

NOTE: A small number of larger “LEDs” will also result in reduced color variation.

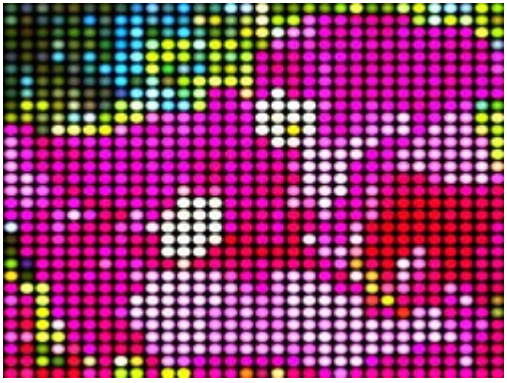
This effect is also available as a Visual Mode adjusted with 2 Modifier parameters, (see* Faux LED *on page 70).

Modifier 2: Adjusts the grid spacing and color around each “LED”. A DMX value of 0 = the minimum black line between cells. The spacing increases to a maximum at a DMX value of 127 (49%). At a value of 128 (50%), the space between cells reverts to the minimum spacing and turns white. Increasing the value further increases the white spacing to a maximum at a DMX value of 255 (100%).

Modifier 3: Adjusts the color peaking to simulate lighting at the “LED” center. A DMX value of 0 = no adjustment and flat color across the cell. As you increase the DMX value, the peaking increases to a maximum at 255 (100%).



Original Content



Modifier 1 parameter DMX = 202
Modifier 2 parameter DMX = 16
Modifier 3 parameter DMX = 167

Faux Tile

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 56

This effect divides the image into a grid of tiles with simulated lighting at the edges. The color of the center pixel in each cell defines the solid color for that tile. You can control the number and spacing of tile, choose between a black and white grid and adjust color peaking.

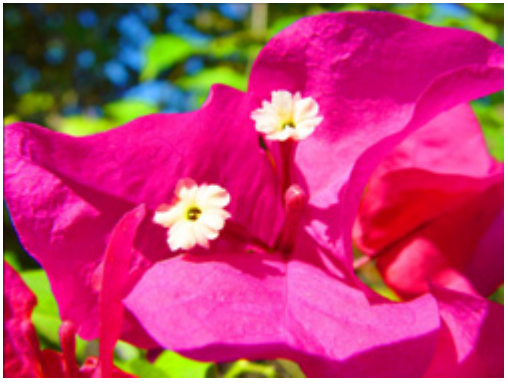
Modifier 1: Controls the tile size. The default DMX value of 0 displays a 100 x 100 grid of tiles. Increasing the DMX value decreases the grid divisions to a minimum of 10 x 10 at a value of 255 (100%).

NOTE: A small number of larger "tiles" will also result in reduced color variation.

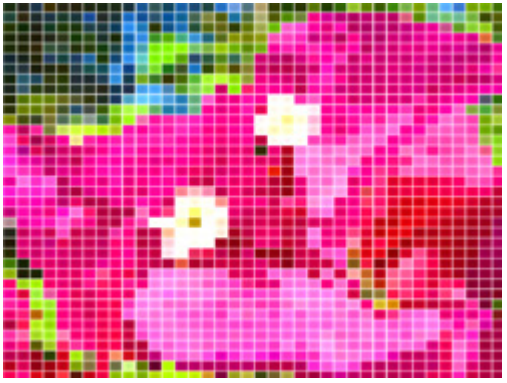
This effect is also available as a Visual Mode adjusted with 2 Modifier parameters, (see* Faux Tile *on page 95).

Modifier 2: Adjusts the grid spacing and color around each tile. A DMX value of 0 = the minimum black line between tiles. The spacing increases to a maximum at a DMX value of 127 (49%). At a value of 128 (50%), the space between tiles reverts to the minimum spacing and turns white. Increasing the value further increases the white spacing to a maximum at a DMX value of 255 (100%).

Modifier 3: Adjusts the color peaking to simulate lighting at the tile edges. A DMX value of 0 = no adjustment and flat color across the tile. As you increase the DMX value, the peaking increases to a maximum at 255 (100%).



Original Content



Modifier 1 parameter DMX = 188
Modifier 2 parameter DMX = 139
Modifier 3 parameter DMX = 255

Film Burn/Unburn

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 93

This effect creates multiple burn patterns over the image.

Modifier 1: Adjust the burn-through rate. A DMX value of 65 begins creating a burn pattern with flames from 64 = slowest to 127 = fasted rate. Values below 65 “unburn the pattern from 63 = slowest to 0 = fastest unburn. Values in the upper half of the range create the burn pattern without flames from 192 = slowest to 255 = fastest burn rate. A value of 191 “unburns” the patterns from 191 = slowest to 128 = fastest “unburn” without flames.

Modifier 2: Adjusts the amount of film blackening around the burn areas from 0 = the smallest amount of blackening to 255 (100%) = the largest blackened area.

Modifier 3: Each DMX value selects one of 255 burn patterns.

Original Content

Modifier 1 parameter DMX = 152
Modifier 2 parameter DMX = 234
Modifier 3 parameter DMX = 211

Film Noise

☑ Object Effect ☑ Global Effect

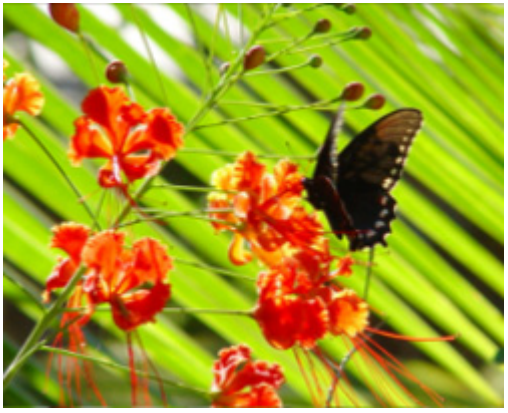
Effect Mode parameter DMX value = 94

This effect creates the effect of scratches on film. You can adjust the amount of “noise” as well as the tint and “jitter” to give the image an aged film effect.

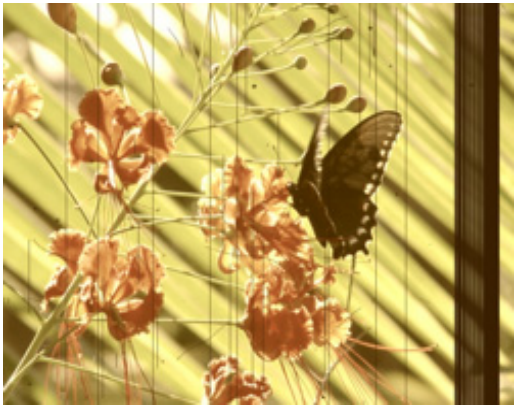
Modifier 1: Adjusts the noise rate. A DMX value of 128 (50%) pauses the noise. Values below the midpoint adjust the rate from 0 = fastest to 127 = slowest. Values above the midpoint adjust the rate from 129 = slowest to 255 (100%) = fastest.

Modifier 2: Shifts the color to a sepia tint, 128 = no adjustment, 0 to 127 = full sepia. Values above the midpoint of the range repeat the push to sepia with jitter added from 129 (51%) = full color and no jitter to 255 (100%) = full sepia and maximum jitter.

Modifier 3: Reduces the noise level from 0 = maximum noise to 255 (100%) = no noise.



Original Content



Modifier 1 parameter DMX = 157
Modifier 2 parameter DMX = 94
Modifier 3 parameter DMX = 26

Film Roll

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 53

This effect scrolls the media file texture horizontally or vertically independent from the 3-D object it overlays, and allows you to control the scrolling speed and image scaling.

Modifier 1: The default DMX value of 128 (50%) = no adjustment. Values below the midpoint scroll left, increasing in speed as you approach 0. Values above the midpoint scroll right, increasing in speed to 255 (100%).

Modifier 2: The default DMX value of 128 (50%) = no adjustment. Values below the midpoint scroll down, increasing in speed as you approach 0. Values above the midpoint scroll up, increasing in speed to 255 (100%).

Modifier 3: Scales the image from 0 = no adjustment to maximum tiling at 255.

NOTE: This effect is also available as a Visual Mode adjusted with 2 Modifier parameters, (see **Film Roll** *on page 72).*

Flip

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 83

This effect scrolls the media file texture horizontally or vertically independent from the 3-D object it overlays, and allows you to control the scrolling speed and image scaling.

Modifier 1: DMX values from 0-127 have no effect. DMX values of 128 (50%) to = 255 (100%) flips the image horizontally.

Modifier 2: DMX values from 0-127 have no effect. DMX values of 128 (50%) to = 255 (100%) flips the image vertically.

Modifier 3: Not used

Original content

Modifier 1 parameter DMX = 128
Modifier 2 parameter DMX = 0

Modifier 1 parameter DMX = 128
Modifier 2 parameter DMX = 128

Edge Frame Profiles

☐ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 133

This effect contains three modes that modify the **Global Image Edge Fade** parameters to frame the global composite image. Modifier 2 and Modifier 3 adjustments vary depending which of the framing modes is selected with Modifier 1.

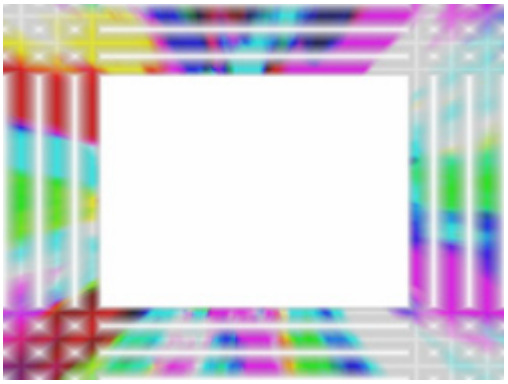
NOTE: If the Global Image Edge Fade DMX values are set to Zero, the Framing output will be unseen in modes 0 and 1.

The images below show examples of the first two framing modes. In the image on the left Modifier 1 selects the internal profile framing option, with Modifier 2 selecting the frame pattern.

In the example on the right, Modifier 1 selects the Graphic Object texture framing option, with Modifier 2 selecting the frame pattern. A Modifier 3 DMX value = 10 designates the Frame texture as Graphic Object 2's media file content minus any applied effects.

NOTE: Global Image Edge Fade DMX values = 100.

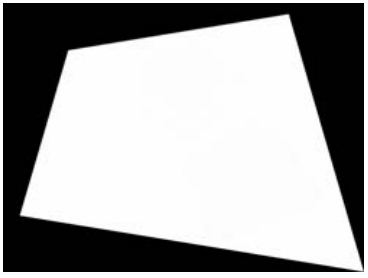
Effect Mode parameter = 133
Modifier 1 parameter DMX = 0
Modifier 2 parameter DMX = 15
Modifier 3 Not Used



Effect Mode parameter = 133
Modifier 1 parameter DMX = 1
Modifier 2 parameter DMX = 251
Modifier 3 parameter DMX = 10

Framing Shutter Emulation

When Modifier 1 is set to a DMX value = 2, Modifier parameters 2 and 3 are not used. Instead, the four **Global Image Edge Fade** parameters control image to emulate framing shutters. In the example to the right, each **Image Edge Fade** parameter has been set to a DMX value = 100.



NOTE: This technique is useful when your are running Version 1 Protocol. Version 2 Protocol provides a much better solution for this situation with eight Framing Shutter channels.

Modifier 1: This parameter allows you to select from three framing modes.

DMX Value	Action
0	Frames the image using an Internal Frame profile to control the Global Fade Edge parameter appearance.
1	Frames the image using an Internal Frame profile to control the Global Fade Edge parameter appearance. Rendered Graphic Object content is selected at Frame texture using Modifier 3 parameter
2	Image clipping changing operation of the Global Image Edge Fade parameters to Emulate Framing Shutters

Modifier 2: When the Modifier 1 DMX value = 0 or 1, this channel selects from profiles that vary in gradient density or pattern. When Modifier 1 DMX value = 2, this Modifier is not used.

Modifier 3: When Modifier 1 DMX Value = 1, this parameter determines how to use the rendered Graphic Object content as a texture for the frame.When Modifier 1 DMX value = 2, this Modifier is not used.

Modifier 1 DMX Value	Modifier 3	
	DMX value	Action
0	NA	Not Used
1	0	Graphic Object 1 texture without applied Effects
	1	Graphic Object 1 texture including its first applied Effect
	2	Graphic Object 1 texture including its first two applied Effects
	3	Graphic Object 1 texture including its first three applied Effects
	10	Graphic Object 2 texture without applied Effects
	11	Graphic Object 2 texture including its first applied Effect
	12	Graphic Object 2 texture including its first two applied Effects
	13	Graphic Object 2 texture including its first three applied Effects
	20	Graphic Object 3 texture without applied Effects
	21	Graphic Object 3 texture including its first applied Effect
	22	Graphic Object 3 texture including its first two applied Effects
	23	Graphic Object 3 texture including its first three applied Effects
2	NA	Not Used

Fuzzifier

☑ Object Effect ☑ Global Effect

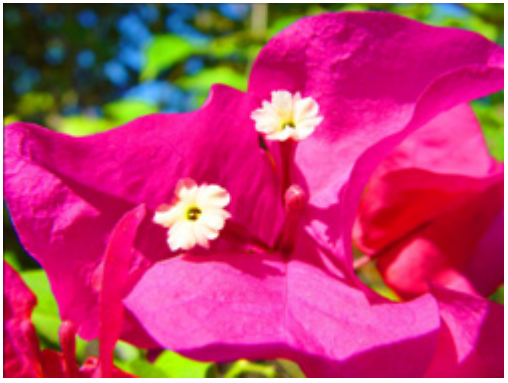
Effect Mode parameter DMX value = 57

This effect offsets multiple images of the media file texture to blur the image, and lets you to control image scaling at the same time.

Modifier 1: The default DMX value of 0 = no adjustment. Increasing DMX values blur the image horizontally to a maximum at a DMX value of 255 (100%).

Modifier 2: The default DMX value of 0 = no adjustment. Increasing DMX values blur the image vertically to a maximum at a DMX value of 255 (100%).

Modifier 3: Adjusts the decay level of the blurred edge from 0 = no adjustment to maximum full decay at 255.



Original Content

Modifier 1 parameter DMX =255 (100%)
Modifier 2 parameter DMX =255 (100%)
Modifier 3 parameter DMX = 0

NOTE: This effect is also available as a Visual Mode adjusted with 2 Modifier parameters, (see **Fuzzifier** *on page 74).*

Gaussian Blur

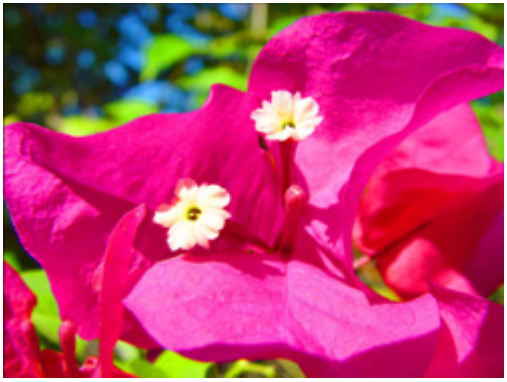
☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 81

More precise than Fuzzifier effect, this effect creates a true blur effect utilizing a gaussian curve.

Modifiers 1 and **Modifier 2** combine to create the effect. When Modifiers 1 and 2 both have a value >0, there is no Blur. Increasing Modifier 1 and Modifier 2 values increases the sample distance and number of filter passes.

Modifier 3: Applies a range of curve shapes from a DMX value = 0 through 255 (100%).



Original Content

Modifier 1 parameter DMX = 128,
Modifier 2 parameter DMX = 128
Modifier 3 parameter DMX = 128

Modifier 1 parameter DMX = 255,
Modifier 2 parameter DMX = 255
Modifier 3 parameter DMX = 255

Gaussian Halo

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 99

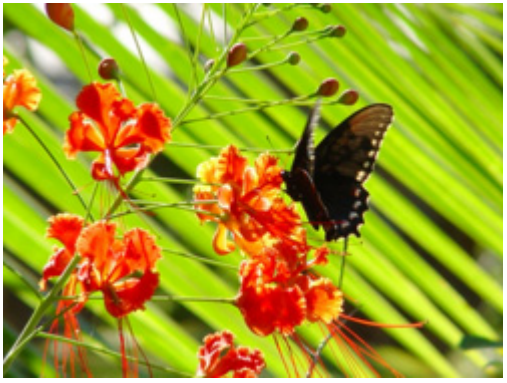
This effect blurs the content from around a circular area in the center of the image toward the edges.

NOTE: Adjusting Mod 3, then Mod 1 and finally Mod 2 will give the best results with the least CPU demand.

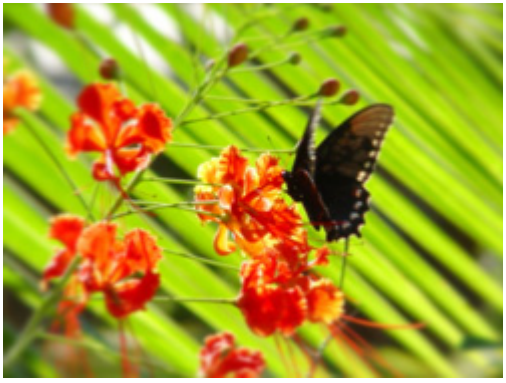
Modifiers 1 : Increases the sample distance to determine the “smoothness” of the blurring from 0 = minimum to 255 (100%) = maximum.

Modifier 2 : Increases the number of filter passes from 0 = one pass to 255 (100%) = a maximum of sixteen filter passes

Modifier 3: Applies a range of curve shapes from 0 = no adjustment to 255 (100%) = maximum adjustment.



Original Content



Modifier 1 parameter DMX = 193,
Modifier 2 parameter DMX = 255
Modifier 3 parameter DMX = 255

Horizontal Mirror

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 40

This effect duplicates the image vertically and mirrors the image alongside its original.

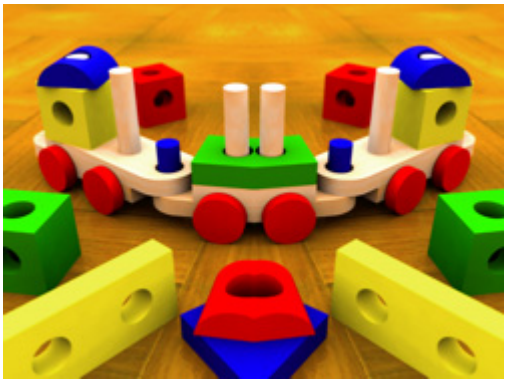
Modifier 1: The default DMX value of 128 (50%) sets the center point of the edge where the duplicate images meet at the center of the screen. Values below the midpoint move the center point toward the left as you approach 0. Values above the midpoint move the center point toward the right as you approach 255 (100%).

Modifier 2: Not Used

Modifier 3: Not Used

Original Content

Effect Mode parameter DMX = 40
Modifier 1 parameter DMX = 0



Effect Mode parameter DMX = 40
Modifier 1 parameter DMX = 134

Image Scale and Rotate

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 52

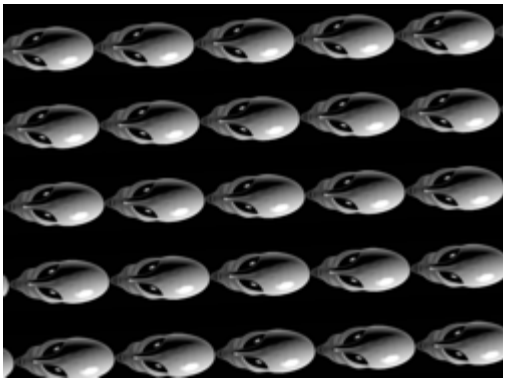
This effect lets you scale and rotate the media file texture applied to a 3-D object's surface independent of Graphic Object rotation you set with the Rotation parameters (see *Rotating a 3-D Object* on page 51). This allows scaling and rotating outside the bounds of the 3D object.

Modifier 1: Scales the texture. The default DMX value of 0 = no adjustment. As you increase the DMX value to 255 (100%), the single image to scales to an increasing number of multiple images similar to tiling.

Modifier 2: Sets the texture rotation angle. A DMX value of 128 (50%) = no adjustment. Values above the midpoint rotate clockwise 255 (100%) = maximum rotation. Values below the midpoint rotate counterclockwise to 0=maximum rotation.

Modifier 3: Sets the rotation speed from a DMX value of 0 = static to 255 (100%) = maximum.

Original Content



Modifier 1 parameter DMX = 255
Modifier 2 parameter DMX = 0
Modifier 3 parameter DMX = 0

Modifier 1 parameter DMX = 255,
Modifier 2 parameter DMX = 81
Modifier 3 parameter DMX = 128

Lens Grid

☑ Object Effect ☑ Global Effect

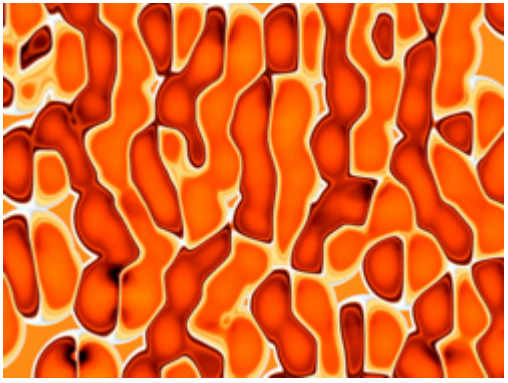
Effect Mode parameter DMX value = 91

This effect lets you view the image through a grid of virtual convex lenses. You can adjust the number, magnification and edge shading of the lenses over the image.

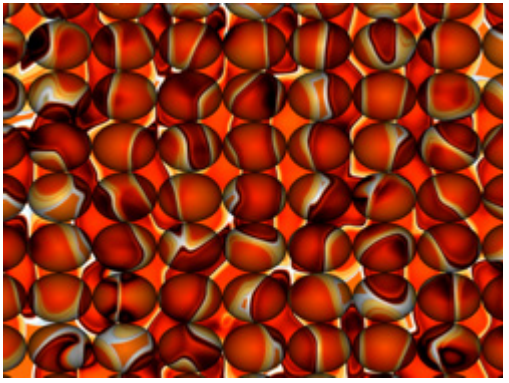
Modifier 1: Controls the horizontal position of the lens' centerpoint from 0 = left edge to 255 (100%) = right edge of output.

Modifier 2: Controls the edge shading.

Modifier 3: Controls the number of the lens from DMX values of 0 = many to 255 (100%) = single lens.



Original Content



Modifier 1 parameter DMX = 12
Modifier 2 parameter DMX = 112
Modifier 3 parameter DMX = 33

Magnifying Lens

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 36

This effect applies spherical overlay that magnifies a portion of the texture to create a virtual convex lens effect over a portion of the image. You can adjust the size of the lens and *move* it over different areas of the image.

Modifier 1: Controls the horizontal position of the lens' centerpoint from 0 = left edge to 255 (100%) = right edge of output.

Modifier 2: Controls the vertical position of the lens' centerpoint from 0 = top edge to 255 (100%) = bottom edge of output.

Modifier 3: Controls the size of the lens from 0 = smallest to 255 (100%) = largest.

Original Content

Modifier 1 parameter DMX = 107
Modifier 2 parameter DMX = 143
Modifier 3 parameter DMX = 61

Magnifying Lens 2

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 37

This effect applies spherical overlay that magnifies a portion of the texture to create a doubled virtual convex lens over a portion of the image. You can adjust the size of the lens and *move* it over different areas of the image.

Modifier 1: Controls the horizontal position of the lens' centerpoint from 0=left edge to 255 (100%) = right edge of output.

Modifier 2: Controls the vertical position of the lens' centerpoint from 0=top edge to 255 (100%) = bottom edge of output.

Modifier 3: Controls the size of the lens from 0=smallest to 255 (100%) = largest.

Tip: Zooming in with this lens effect creates an additional effect.

Original Content

Modifier 1 parameter DMX = 107
Modifier 2 parameter DMX = 143
Modifier 3 parameter DMX = 61

Mattes

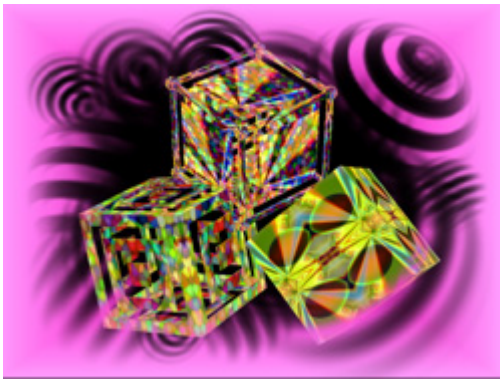
☐ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 144

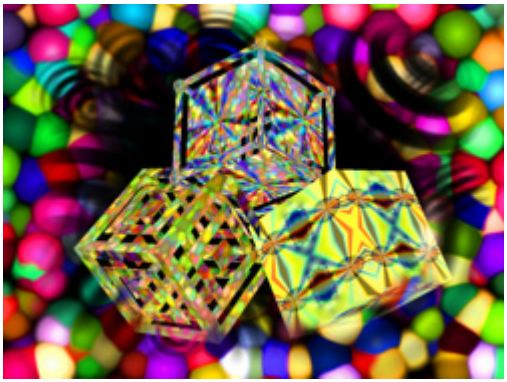
The Global Effect lets you select from a variety of provided patterns to superimpose over the composite image. Modifier parameters select the pattern and effects for a matte.

The images below show two examples of the Mattes effect. In the image on the left, the Modifier 2 value selected the matte pattern. Modifier 1 sets black as transparent. The Modifier 3 value corresponds with a lookup to an internal gradient map to determine the matte color.

In the example on the right, the same Matte is selected by Modifier 2. This time the Modifier 1 value selects white as transparent and uses a graphic object as a texture. A Modifier 3 DMX value of 0 designates the Matte texture as Graphic Object 1's media file content minus any applied effects.



Modifier parameter 1 DMX = 11
Modifier parameter 2 DMX = 13
Modifier parameter 3 DMX = 203

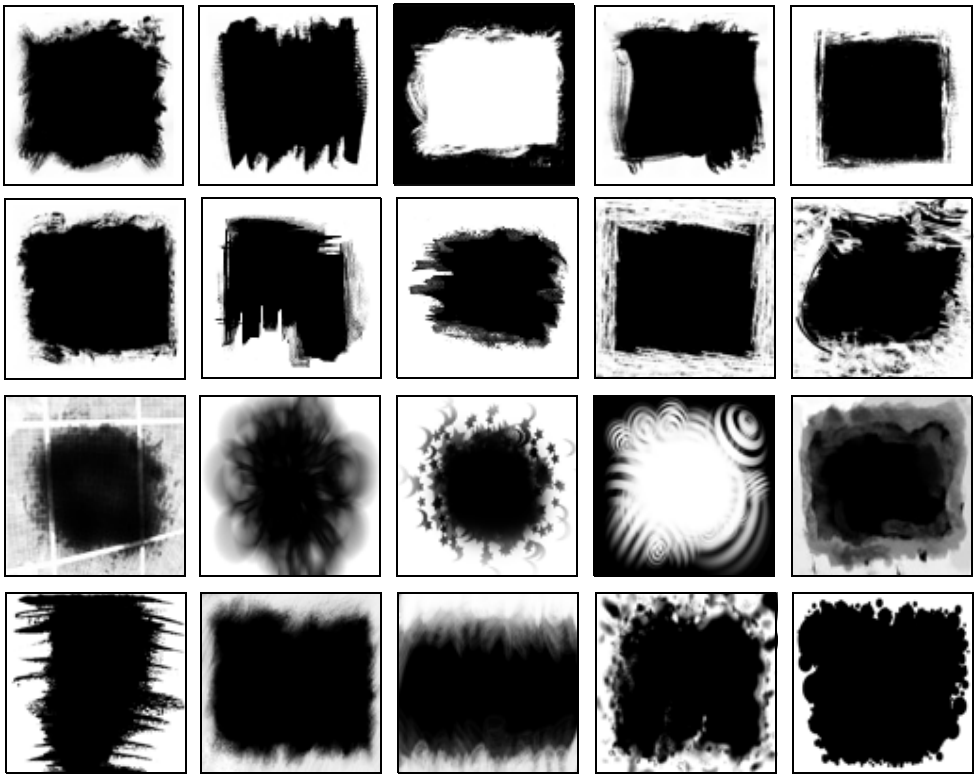


Modifier parameter 1 DMX = 5
Modifier parameter 2 DMX = 13
Modifier parameter 3 DMX = 0

Modifier 1: This parameter determines transparency and color effects for the selected matte:

DMX value	Modifier 1 Action
0	Black transparent, use matte color
1	Black transparent, inverting matte color
2	White transparent, use matte color
3	White transparent, then invert matte color
4	Black transparent using a Graphic Object media file content as the matte texture
5	White transparent using a Graphic Object media file content as the matte texture
6	Black transparent with grayscale used as alpha
7	White transparent with grayscale used as alpha
8	Black transparent with grayscale not used as alpha
9	White transparent with grayscale not used as alpha
10	Black transparent, with matte color controlled by Modifier 3 as lookup in internal color gradient map
11	Black transparent, with matte color controlled by Modifier 3 as lookup in internal color gradient map and inverted

Modifier 2: The first 20 DMX values are assigned to the following Matte pattern options:



Modifier 3: This parameter determines the texture for the Matte mode selected with the Modifier 1 parameter.

Modifier 1 DMX Value	Modifier 3	
	DMX value	Action
0 - 3	NA	Not Used
4 - 9	0	Graphic Object 1 texture without applied Effects
	1	Graphic Object 1 texture including its first applied Effect
	2	Graphic Object 1 texture including its first two applied Effects
	3	Graphic Object 1 texture including its first three applied Effects
	10	Graphic Object 2 texture without applied Effects
	11	Graphic Object 2 texture including its first applied Effect
	12	Graphic Object 2 texture including its first two applied Effects
	13	Graphic Object 2 texture including its first three applied Effects
	20	Graphic Object 3 texture without applied Effects
	21	Graphic Object 3 texture including its first applied Effect
	22	Graphic Object 3 texture including its first two applied Effects
	23	Graphic Object 3 texture including its first three applied Effects
10 - 11	0-255	Color selected as a look up value from an internal gradient.

Pan and Scan

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 255

This effect Zooms into a still image and then, by changing position, you can pan across the image horizontally and vertically. It only functions on image sizes greater than 1024 x 1024 in at least one direction.

Modifier 1: Adjusts the horizontal pan position from 0=left edge to 255 (100%) = right edge of the image. The default DMX value of 128 (50%) = no adjustment.

Modifier 2: Adjusts the vertical pan position from 0 = bottom edge to 255 (100%) = top edge of the image. The default DMX value of 128 (50%) = no adjustment.

Modifier 3: The default DMX value is 0 = no zoom. Increasing the value, increases the zoom into the image to a maximum at a value of 255 (100%). The total Zoom range is proportional to the image size.

Tip: Although you can apply this effect in several different modes (global, graphic and visual), the modifier channel adjustments will only function if there is enough “room” left on the image to move. In most cases the first application of this effect will be the only one to have an effect.

NOTE: This effect is also available as a Visual Mode adjusted with 2 Modifier parameters, (see **Pan and Scan** *on page 79).*

Particle System

☐ Object Effect ☑ Global Effect

Three Particle System effects operate together to create a particle pattern effect. By using all three effects, you can, in effect, apply nine modifier adjustments.

NOTE: You must use the Particle System 1 effect. Then you can add Particle System 2 and Particle System 3 for additional Modifier support to the initial effect.

Particle System I

Effect Mode parameter DMX value = 95

This option provides the baseline effect.

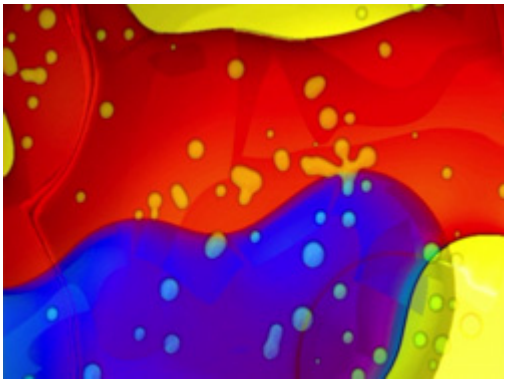
Modifier 1: Determines emitter pattern that will shape the particle effect. Multiple emitter patterns are available and more will be added in subsequent releases. All DMX values after the last pattern variation default to the first emitter pattern (Random Within Rectangle).

DMX value	Modifier 1 Action
0	RandomWithinRectangle
1	RandomOnRectangle
2	RandomOnRectangleInward
3	RandomOnRectangleOutward
4	RandomInCircle
5	RandomOnCircleInward,
6	RandomOnCircleOutward,
7	RandomAtTop,
8	RandomAtRight,
9	RandomAtBottom,
10	RandomAtLeft,
11	RandomAtTopAndRight,
12	RandomAtRightAndBottom,
13	RandomAtBottomAndLeft,
14	RandomAtLeftAndTop
15	RandomAtTopRightBottomLeft
16	SequentialTopToBottom

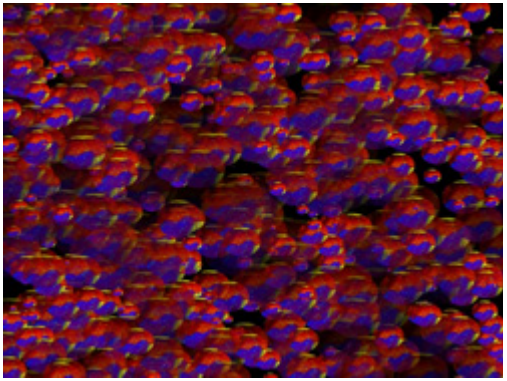
DMX value	Modifier 1 Action
17	SequentialRightToLeft
18	SequentialBottomToTop
19	SequentialLeftToRight
20	SequentialClockwise
21	RandomTopLeftRadial
22	RandomTopRightRadial
23	RandomBottomRightRadial
24	RandomBottomLeftRadial
25	RandomTopLeftRightRadial
26	RandomBottomRightLeftRadial
27	RandomFourCorners
28	RandomStaticInsideRectangle
29	RandomStaticOutsideRectangle
30	RandomStaticOnRectangle
31	RandomStaticInsideCircle
32	RandomStaticOutsideCircle
33	RandomStaticOnCircle

Modifier 2: Adjusts the trailing of each particle as it moves across the image from 0 = smallest trail to 255 (100%) = longest.

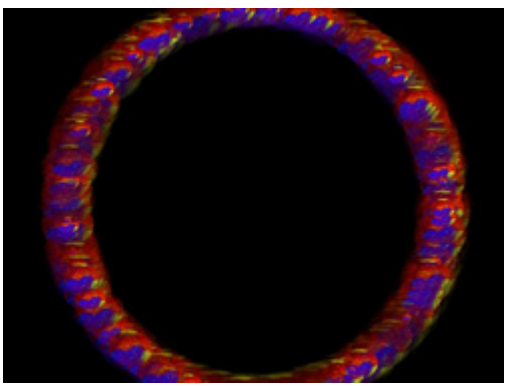
Modifier 3: This parameter determines particle acceleration. A DMX value of 128 (50%) is the default. Values on each side of the midpoint increase the particle acceleration from 0 = slowest to 127 (49%) = fastest and from 129 (51%) = slowest to 255 (100%) = fastest.



Original Content



Content with Particle 1 effect applied.
Modifier 1 parameter DMX = 0
Modifier 2 parameter DMX = 0
Modifier 3 parameter DMX = 0



Modifier 1 parameter DMX = 33
Modifier 2 parameter DMX = 0
Modifier 3 parameter DMX = 0

Particle System 2

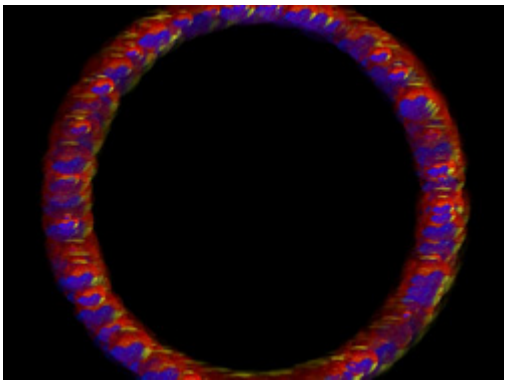
Effect Mode parameter DMX value = 96

This option can be used to add additional modifier adjustments to the baseline effect you set up in the Particle System 1 effect.

Modifier 1: Determines the number of particles from 0 = smallest number to 255 (100%) = largest number of particles.

Modifier 2: Adjusts particle size from 0 = smallest to 255 (100%) = largest particle size.

TIP: Reducing the particle size enhances any trailing you set in the Particle System 1 effect.



Modifier parameter 1 DMX value = 45
Modifier parameter 2 DMX value = 62
Modifier parameter 3 DMX value = 0

Modifier 3: Adjusts the size of the emitter shape you selected in the Particle System 1 effect by spreading the source area from 0 = the smallest source area to 255 (100%) = the largest.

Particle System 3

Effect Mode parameter DMX value = 97

If you have already selected the Particle System 1 and 2 effects, you can further adjust the effect with this option.

Modifier 1: Sets the Initial Particle Velocity from 0 = slowest to 255 (100%) = fastest.

Modifier 2: Sets the particle rotation. A DMX value of 128 (50%) = no rotation. Values above the midpoint rotate counterclockwise from 129 = slowest to 255 (100%) = fastest. Values below the midpoint rotate clockwise from 0 = fastest to 127 = slowest.

Modifier 3: Sets the particle lifetime from 0 = shortest to 255 (100%) = longest

Picture in Picture

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 35

This effects creates a window in the image containing a scaled down version of the same image and then lets you position it anywhere on the output plane.

Modifier 1: Controls the horizontal position of the subpicture's centerpoint from 0=left edge to 255 (100%) = right edge of output.

Modifier 2: Controls the vertical position of the subpicture's centerpoint from 0=top edge to 255 (100%) = bottom edge of output.

Modifier 3: Controls the size of the picture from 0=smallest to 255 (100%) = largest.

Original Content

Modifier parameter 1 DMX value = 176
Modifier parameter 2 DMX value = 76
Modifier parameter 3 DMX value =133

Prerotation Translation

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 102

Rotation parameters rotate the center of an image around the x, y or z axis. The Prerotation Translation Effect Mode option allows you to position the image in a virtual 3-dimensional space. Then, when the Rotation parameters for the object are applied, the image will orbit around each axis from this new position.

NOTE: When this option is applied as a Global effect, it will include any prerotation translation selected as an Object effect.

Modifier 1: Moves the horizontal position of the image centerpoint from 0 = left edge to 255 (100%) = right edge of output.

Modifier 2: Controls the vertical position of the subpicture's centerpoint from 0=top edge to 255 (100%) = bottom edge of output.

Modifier 3: Controls the size of the picture from 0=smallest to 255 (100%) = largest.

Pixelate

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 54

This effects divides the image into rectangles using the center pixel color of each “box” as its color. You can control the number of boxes, and adjust the vertical and horizontal dimensions.

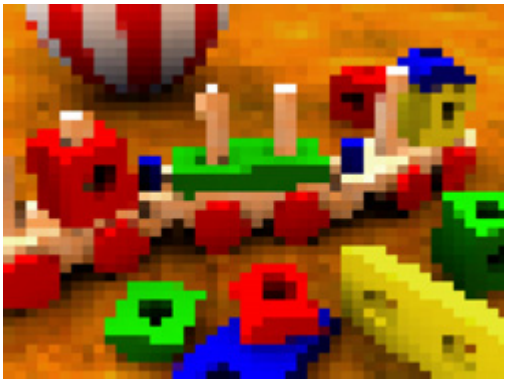
Modifier 1: Controls the number of divisions. Fewer, larger boxes will also result in reduced color variations.

Modifier 2: Reduces the box size horizontally to centerpoint from 0= no reduction to 255 (100%) = full reduction. At that point, the image will then be composed of series of horizontal bands.

Modifier 3: Reduces the box size vertically to centerpoint from 0= no reduction to 255 (100%) = full reduction. At that point, the image becomes a series of vertical bands.

NOTE: This effect is also available as a Visual Mode adjusted with 2 Modifier parameters, (see Pixelate *on page 80).*

Original Content



Modifier 1 parameter DMX = 93
Modifier 2 parameter DMX = 7
Modifier 3 parameter DMX = 0

Pixel Twist

☑ Object Effect ☑ Global Effect

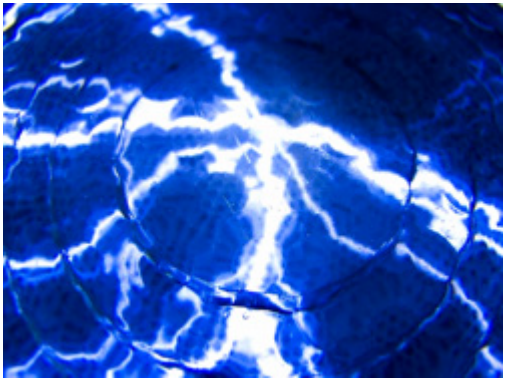
Effect Mode parameter DMX value = 34

This effect introduces a twisted area to the image and allows to you size it and move it in the image.

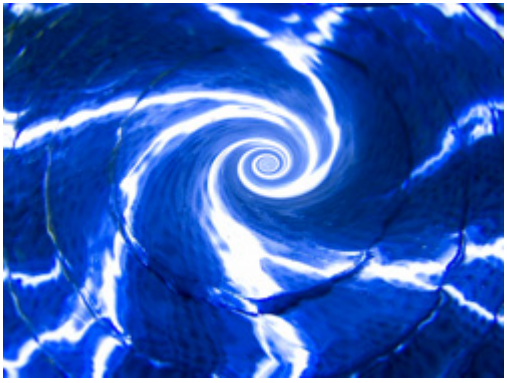
Modifier 1: Controls the horizontal position of the twisted area's centerpoint from 0=left edge to 255 (100%) = right edge of output.

Modifier 2: Controls the vertical position of the twisted area's centerpoint from 0=top edge to 255 (100%) = bottom edge of output.

Modifier 3: Controls the direction and amount of twist. At the midpoint of the range, there is no change in the image. The twist area and size moves counterclockwise from 128 (50%) = smallest area to 0 = largest twist area moving counterclockwise. The twist area and size moves clockwise from 128 (50%) = smallest area to 255 (100%)= largest twist area moving clockwise.



Original Content



Modifier 1 parameter DMX = 134
Modifier 2 parameter DMX = 106
Modifier 3 parameter DMX = 193

Prism

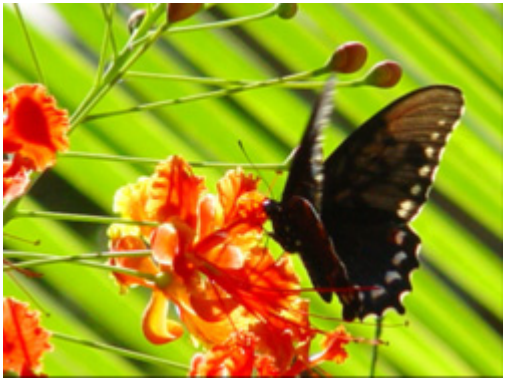
Effect Mode parameter DMX value = 98

This effect imitates looking at the image through a prism that you define with the Modifier parameters.

Modifier 1: Sets the number of facets. A DMX value of 0 = no facets. The number of facets increase from 10 = three facets to 255 (100%) = maximum 16 facets.

Modifier 2: Sets the refraction index from 0 = minimum to 255 = maximum

Modifier 3: Rotates the prism. The default value is 128 (50%). Values below the midpoint rotate clockwise from 0 = fastest to 127 = slowest rotation. Values above the midpoint rotate counterclockwise from 129 = fastest to 255 = slowest rotation.



Original Content

Modifier 1 parameter DMX = 255
Modifier 2 parameter DMX = 107
Modifier 3 parameter DMX = 155

Raindrop

☑ Object Effect ☑ Global Effect

Effects Mode parameter DMX value = 46

This effect simulates a raindrop distortion on a surface.

Modifier 1: Controls the drop size from 0 = no drop to 255 (100%) = maximum size.

Modifier 2: Sets the random number generator seed number. This lets you create a repeatable random sequence that will synchronize correctly when using the Collage Generator effect, see *page 166*.

Modifier 3: Adjusts the raindrop creation rate from 0 = no adjustment to 255 (100%) = maximum rate.

Original Content

Modifier parameter 1 DMX value = 255
Modifier parameter 2 DMX value = 255
Modifier parameter 3 DMX value = 185

Scene Change

☑ Object Effect ☑ Global Effect

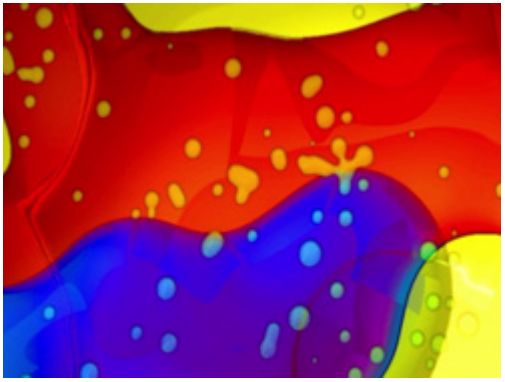
Effect Mode parameter DMX value = 100

This effect creates transparency in video content based on the change in pixel color from one frame to the next. Modifiers 1 and 2 use the color difference between the current frame and the previous frame to derive an alpha value for the output frame. Modifier 3 scales the color of the current frame to provide the color of the output frame.

Modifier 1: Scales RGB values of the previous frame; from 0 = maximum to 255 = minimum scaling.

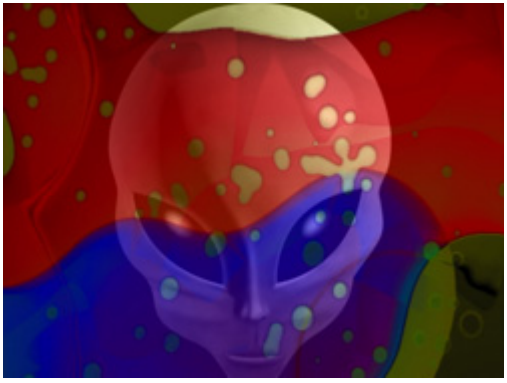
Modifier 2: Derives an alpha value from color difference between current frame and the result of modifier 1. DMX 0 to 127 act to make darker colors transparent, with DMX 0 resulting in maximum transparency. DMX values 128 to 255 act to make bright colors transparent, with DMX 255 = maximum transparency.

Modifier 3: Scales the RGB values of the current frame to provide the output RGB values. DMX 0 provides the brightest output RGB values. DMX 255 = the darkest output RGB values.



Object 1 Original Content

Object 2 Original Content



Modifier parameter 1 DMX value = 0
Modifier parameter 2 DMX value = 255
Modifier parameter 3 DMX value = 185

ShakeNBake

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 61

This effect randomly vibrates the image. You can control the horizontal and vertical frequency.

Modifier 1: Adjusts random horizontal “shake” from the shortest refresh rate at a value = 0 to to a maximum at a DMX value of 255 (100%).

Modifier 2: Adjusts random vertical “shake” from the shortest refresh rate at a value = 0 to a maximum at a DMX value of 255 (100%).

Modifier 3: Adjusts how much the image is allowed to move from a minimum at a DMX value of 0 to a maximum at a DMX value of 255 (100%).

Tip: To get the maximum effect, set a high value for Modifier 3 and low values for Modifiers 1 and 2.

NOTE: This effect is also available as a Visual Mode adjusted with 2 Modifier parameters, (see ShakeNBake *on page 84).*

Sinewave, Circular

☑ Object Effect ☐ Global Effect

Sinewave, Circular w/X Axis Wobbulation

Effect Mode parameter DMX value = 64

Sinewave, Circular w/Y Axis Wobbulation

Effect Mode parameter DMX value = 65

Sinewave, Circular w/Z Axis Wobbulation

Effect Mode parameter DMX value = 66

These effects create a circular sinewave pattern and then vary the boundaries of the underlying object along the designated axis without affecting the media file that is applied as a texture.

Modifier 1: Adjusts the size (amplitude) of the wobble from 0 = no adjustment to 255 (100%) = maximum size.

Modifier 2: Adjusts the rate (frequency) of the wobble from 0 = no adjustment to 255 (100%) = maximum rate.

Modifier 3: Adjusts the offset (phase) of the wobble from 0 = no adjustment to 255 (100%) = maximum offset.

Sinewave, Horizontal

☑ Object Effect ☐ Global Effect

Sinewave, Horizontal w/X Axis Wobbulation

Effect Mode parameter DMX value = 67

Sinewave, Horizontal w/Y Axis Wobbulation

Effect Mode parameter DMX value = 68

Sinewave, Horizontal w/Z axis Wobbulation

Effect Mode parameter DMX value = 69

These effects create a horizontal sinewave pattern and then vary the boundaries of the underlying object along the designated axis without affecting the media file that is applied as a texture.

Modifier 1: Adjusts the size (amplitude) of the wobble from 0 = no adjustment to 255 (100%) = maximum size.

Modifier 2: Adjusts the rate (frequency) of the wobble from 0 = no adjustment to 255 (100%) = maximum rate.

Modifier 3: Adjusts the offset (phase) of the wobble from 0 = no adjustment to 255 (100%) = maximum offset.

Sinewave, Vertical

☑ Object Effect ☐ Global Effect

Sinewave, Vertical w/X Axis Wobbulation

Effect Mode parameter DMX value = 70

Sinewave, Vertical w/Y Axis Wobbulation

Effect Mode parameter DMX value = 71

Sinewave, Vertical w/Z Axis Wobbulation

Effect Mode parameter DMX value = 72

This effect creates a Vertical sinewave pattern and then varies the boundaries of the underlying object along the X axis without affecting the media file that is applied as a texture.

Modifier 1: Adjusts the size (amplitude) of the wobble from 0 = no adjustment to 255 (100%) = maximum size.

Modifier 2: Adjusts the rate (frequency) of the wobble from 0 = no adjustment to 255 (100%) = maximum rate.

Modifier 3: Adjusts the offset (phase) of the wobble from 0 = no adjustment to 255 (100%) = maximum offset.

Slats

☑ Object Effect ☑ Global Effect

Vertical Slats

Effect Mode parameter DMX value = 62

Horizontal Slats

Effect Mode parameter DMX value = 63

These effects render the image in offset slats.

Modifier 1: Adjusts the number of slats from from a DMX value of 0 = no slate to 255 = the maximum number of slats.

Modifier 2: Adjusts the displacement of the slats from a DMX value of 0 = no displacement to 255 = image completely removed from screen.

Original Content

Modifier 3: When the DMX value for Modifier 1 >0, Modifier 3 fades from the original image to the slatted image. A DMX value of 0 = the original image with no effect applied. Increasing the value fades to the slatted image with 255 = the slatted image at full opacity.

Vertical Slat Option

Effect Mode parameter DMX = 62
Modifier 1 parameter DMX = 204
Modifier 2 parameter DMX =40
Modifier 3 parameter DMX = 255

Horizontal Slat Option

Effect Mode parameter DMX value = 63
Modifier 1 parameter DMX =204
Modifier 2 parameter DMX =40
Modifier 3 parameter DMX = 255

Spherical Mapping

☐ Object Effect ☑ Global Effect

Spherical Mapping adjusts a rectangular output to project on a portion of a sphere. It is especially useful for projecting a Collage onto a sphere or a portion of a sphere. Spherical mapping utilizes a total of nine Effect Modifier parameters to adjust positioning. In addition to the three modifiers associated with the Global Effect, two Graphics Object Effects provide six additional Modifier parameters. Use these adjustments in conjunction with Keystone parameters and Ratio parameters to refine the output shape on the spherical surface.

For a more information and a detailed setup guide for Spherical Mapping, see *Mapping a Collage to a Spherical Surface* on page 118.

Spherical Mapping, Outside

Effect Mode parameter DMX value = 142

This effect corrects shape distortions and controls blending for Collages projected onto the outside surface of a sphere.

Spherical Mapping, Inside

Effect Mode parameter DMX value = 143

This Global Effect corrects shape distortions and controls blending for Collages projected onto the inside surface of a sphere.

Modifier Parameter Adjustments

When Spherical Mapping is selected, the associated Global Effect Modifier parameters adjust as follows:

Modifier 1: Adjusts the longitude (horizontal) angle. A value of 0 = no adjustment. The number of degrees of angle increases as you increase value to maximum at 255 (100%).

Modifier 2: Adjusts the latitude (vertical) angle. A value of 0 = no adjustment. The number of degrees of angle increases as you increase value to maximum at 255 (100%).

Modifier 3: Adjusts the center of the latitude angle. A value of 128 = no adjustment and assumes the center of the latitude angle is at the “equator”. Values below the midpoint move the center of the latitude angle down with 0 = maximum distance below the “equator”. Values above the midpoint move the center of the latitude angle up to 255 = maximum distance above the “equator”.

NOTE: When the Spherical Mapping effect is selected in a Global Effect parameter and a Graphic Effect parameter’s DMX value = 253, the Graphic Effect Modifier parameters make the following Spherical Mapping adjustments:

Modifier 1: Controls the vertical offset of the projector. A value of 128 = no adjustment. to maximum at 255 (100%). Values below the midpoint compress the grid toward the “equator”. Values above the midpoint stretch the horizontal grid lines away from the “equator”.

Modifier 2: Adjusts the vertical offset of the sphere. A DMX value of 128 (50%) = no adjustment. Adjusting toward 0 moves the center of the adjustment down toward the bottom of the image. Values above the midrange move the bend center up to the top of the image at a DMX value of 255 (100%).

Modifier 3: Adjusts to the size of the sphere. A DMX value of 64 (25%) = no adjustment. Adjusting toward 0 compresses the grid toward the vertical center. Values above the midrange stretch the grid toward the edges of the image at a DMX value of 255 (100%).

When the Spherical Mapping effect is selected in a Global Effect parameter and a Graphic Effect parameter's DMX value = 254, the Graphic Effect Modifier parameters make the following Spherical Mapping adjustments:

Modifier 1: Corrects the vertical bend. A value of 0 = no adjustment. Values below the midpoint bend the horizontal lines toward the "equator" to a maximum at 255.

Modifier 2: Adjusts the center of the vertical bend. A DMX value of 128 (50%) = no adjustment. Adjusting toward 0 moves the bend center down to the bottom of the image. Values above the midrange move the bend center up to the top of the image at a DMX value of 255 (100%).

Modifier 3: Adjusts the center of the horizontal bend. A DMX value of 64 (25%) = no adjustment. Adjusting toward 0 bends the vertical grid lines toward the center of the output. Values above the midrange bends the lines away from the vertical center to a maximum at 255 (100%).

TIP: ***Modifier channels for Effect Mode 1 are labeled as CMY in the Wholehog system so you can also make use of the color picker, HSI, and other Wholehog functions. Use the CMY parameter controls to adjust the three Effect Mode 1 Modifier parameters for both the Global and Graphic fixture types.***

The default for Effect Mode 1 is set to CMY1 as well. Modifier channels for Effect Modes 2 and 3 are labeled Mod 1, Mod 2, and Mod 3.

Texture Mixing

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 51

Use Texture Mixing to mix two media file outputs on one object. With this effect, you can crossfade the texture (media file content) from one active Graphic Object to the texture of another Graphic Object. When the Texture Mixing effect is selected in the example to the right, the media file output of Graphic Object 1 (minus applied effects) is selected and mixed to Graphic Object 2 with opacity = 50%.

Modifier 1: Selects the Source file for the texture you want to pull. A DMX value = 1 selects the media content from Graphic Object 1, a value = 2 selects from Graphic Object 2, and a value = 3 selects from Graphic Object 3.

Modifier 2: Selects the effect level you want to use for the source file. A DMX value = 0 selects the original file without effects. If effects have been applied to the image, A DMX value = 1 includes the first applied effect; DMX = 2 includes the first two effects and DMX = 3 includes the first three effects.

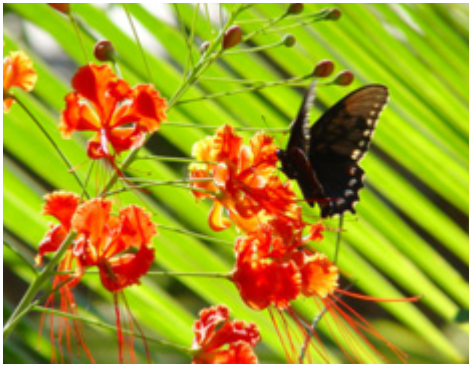
Modifier 3: Adjusts Graphic Object opacity of the source texture from a DMX value of 0 = transparent to 255 (100%) = fully opaque.

TIP: Use the following steps create a modified Trails effect with the Texture Mixing effect:

1. Select two Graphic Objects. The second object can be a solid black screen (Media Folder 1, Media File 1)
2. Use Modifier 1 to select the Graphic Object you want to display with a trail effect.
3. Set Modifier 2 to a DMX Value = 2
4. Set Modifier 3 in a range between a DMX value of 240-254. The closer to 254, the more exaggerated the trail effect appears. If Modifier 3 is set to 255, the output will appear to stall or freeze on an image.

NOTE:This effect is also available as a Visual Mode adjusted with two Modifier parameters, (see* Texture Mixing *on page 84).

Graphic Object 1 Content



Graphic Object 2 Content

Effect Mode parameter DMX = 51
Modifier 1 parameter DMX =1
Modifier 2 parameter DMX = 0
Modifier 3 parameter DMX = 128

Texture Ripple, Asymmetrical Circular

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 25

This effect varies the distance of reference points to the applied media file texture around the Z axis without affecting the underlying object to create an effect of wavy ripples moving out from the object's center.

Modifier 1: Adjusts the size (amplitude) of the ripple from 0 = no adjustment to 255 (100%) = maximum size.

Modifier 2: Adjusts the rate (frequency) of the ripple from 0 = no adjustment to 255 (100%) = maximum rate.

Modifier 3: Adjusts the offset (phase) speed and direction. A DMX value of 128 (50%) = no adjustment. DMX Values above the midpoint increase speed in a forward direction to 255 (100%) = fastest speed. DMX values below the midpoint increase speed in a backward direction from no adjustment to 0 = fastest speed.

Texture Ripple, Circular

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 24

This effect varies the distance of reference points to the applied media file texture around the Z axis without affecting the underlying object. This creates an effect of concentric rippling out from the object center.

Modifier 1: Adjusts the size (amplitude) of the ripple from 0 = no adjustment to 255 (100%) = maximum size.

Modifier 2: Adjusts the rate (frequency) of the ripple from 0 = no adjustment to 255 (100%) = maximum rate

Modifier 3: Adjusts the offset (phase) speed and direction. A DMX value of 128 (50%) = no adjustment. DMX Values above the midpoint increase speed in a forward direction to 255 (100%) = fastest speed. DMX values below the midpoint increase speed in a backward direction from no adjustment to 0 = fastest speed.

Texture Ripple, Horizontal

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 22

This effect varies the distance of reference points to the applied media file texture around the X axis without affecting the underlying object.

Modifier 1: Adjusts the size (amplitude) of the ripple from 0 = no adjustment to 255 (100%) = maximum size.

Modifier 2: Adjusts the rate (frequency) of the ripple from 0 = no adjustment to 255 (100%) = maximum rate.

Modifier 3: Adjusts the offset (phase) speed and direction. A DMX value of 128 (50%) = no adjustment. DMX Values above the midpoint increase speed in a forward direction to 255 (100%) = fastest speed. DMX values below the midpoint increase speed in a backward direction from no adjustment to 0 = fastest speed.

Texture Ripple, Vertical

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 23

This effect varies the distance of reference points to the applied media file texture around the Y axis without affecting the underlying object.

Modifier 1: Adjusts the size (amplitude) of the ripple from 0 = no adjustment to 255 (100%) = maximum size.

Modifier 2: Adjusts the rate (frequency) of the ripple from 0 = no adjustment to 255 (100%) = maximum rate

Modifier 3: Adjusts the offset (phase) speed and direction. A DMX value of 128 (50%) = no adjustment. DMX Values above the midpoint increase speed in a forward direction to 255 (100%) = fastest speed. DMX values below the midpoint increase speed in a backward direction from no adjustment to 0 = fastest speed.

Texture Shift

☑ Object Effect ☑ Global Effect

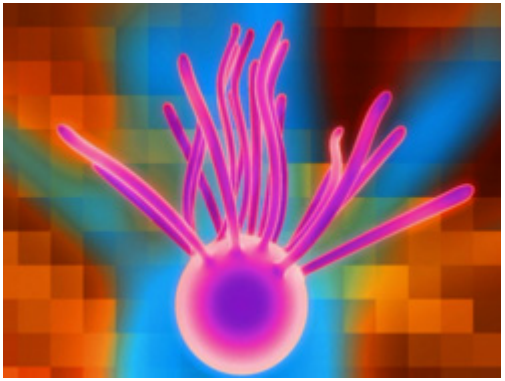
Effect Mode parameter DMX value = 88

This effect creates offset image elements by shifting the texture based upon selected color values.

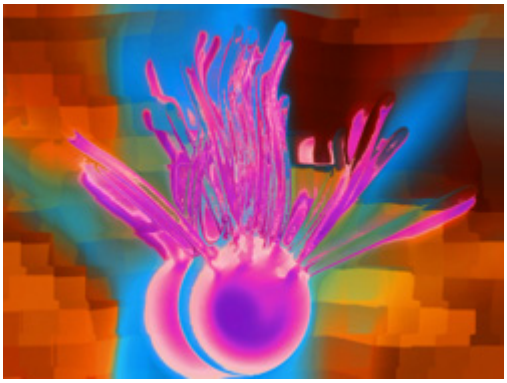
Modifier 1: Shifts the texture left to right

Modifier 2: Shifts the texture up to down

Modifier 3: Selects a color and scales the shift. Red and green color values (cyan) shift from 0 = maximum to 84 = a minimum shift. Red and blue color values (magenta) shift from 85 = maximum to 170 = a minimum shift. Green and blue color values (yellow) shift from a 171 = maximum to 255 = a minimum shift.



Original Content



Modifier 1 parameter DMX = 24
Modifier 2 parameter DMX = 184
Modifier 3 parameter DMX = 18

Tiling On

☑ Object Effect ☐ Global Effect

Effect Mode parameter DMX value = 48

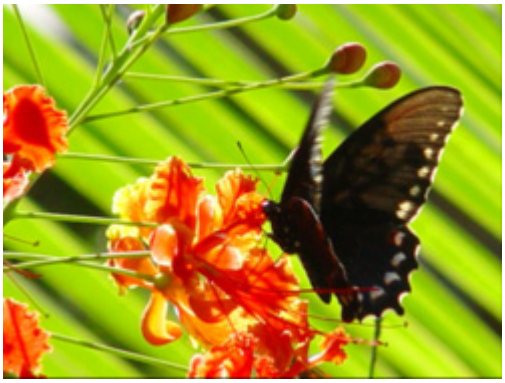
Tiling varies the number of times a media file is applied as a texture to an object. This effect works best on objects that have an undisrupted surface area.

Modifier 1: Adjusts the size and number of tiles along the x axis. A value of 128 (50%) = no adjustment. Values below the midpoint size a single image to 0 = maximum image magnification. Values above the midpoint increase number of images displayed to 255 (100%) = maximum.

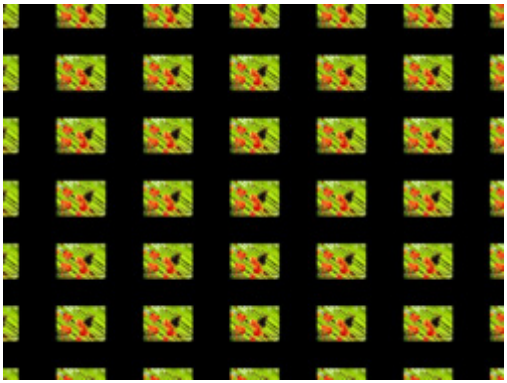
Modifier 2: Adjusts the size and number of tiles along the x axis. A value of 128 (50%) = no adjustment. Values below the midpoint size a single image to 0 = maximum image magnification. Values above the midpoint increase number of images displayed to 255 (100%) = maximum.

Modifier 3: Adjusts the spacing between tiles. Black spacing between tiles increases from a 0 = a minimum width to 127 = a maximum width. Transparent spacing between tiles increases from 128 = a minimum width to 255 = a maximum width.

NOTE: The Tiling effect implemented on Effect 1 overrides tiling on both Effect 2 and Effect 3.



Original Content



Modifier 1 parameter DMX = 251
Modifier 2 parameter DMX = 255
Modifier 3 parameter DMX = 97

Transparent Wipes

☑ Object Effect ☑ Global Effect

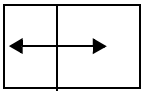
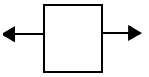
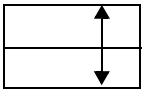
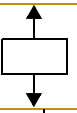
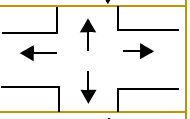
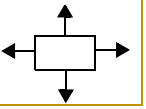
Effect Mode parameter DMX value = 33

Transparent wipes let you open one graphic to reveal another graphic behind it. You can select from six options and the centerline of the effect.

Modifier 1: Adjusts the area of the wipe from the smallest at a value of 0 to the largest at a value of 255 (100%).

Modifier 2: Selects the center of a wipe effect's separation

Modifier 3: Selects the wipe option. Each option occupies a portion of the DMX value range (see table at right).

DMX Value	Modifier 3: Wipe Option	
1-42	Rectangle wipes from center out horizontally	
43-84	Rectangle wipes from edges out horizontally	
85-126	Wipes from center out vertically	
127-170	Wipes from edges out vertically	
171-212	Cross shape wipes from center out	
212-255	Box shape wipes from edges outward	

Zoom Blur

☑ Object Effect ☑ Global Effect

Effect Mode parameter DMX value = 59

Zooms into a position on the image with a mult-image blurring effect. You can control the position of the zoom center on the image.

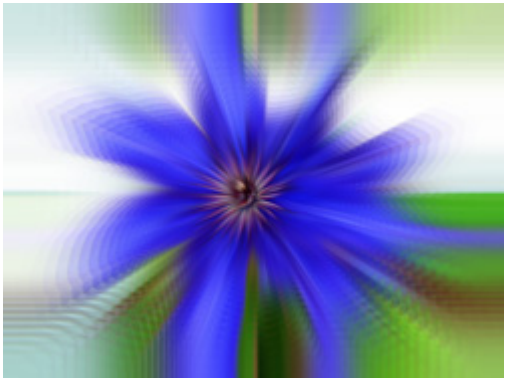
Modifier 1: The default DMX value of 128 (50%) = no adjustment. Values below the midpoint move the horizontal center of the zoom right to 0 = maximum. Values above the midpoint move the horizontal center of the zoom left to 255 = maximum.

Modifier 2: The default DMX value of 128 (50%) = no adjustment. Values below the midpoint move the vertical center of the zoom down as you approach 0 = maximum. Values above the midpoint move the vertical center of the zoom up to 255 (100%) = maximum.

Modifier 3: The default DMX value of 128 (50%) = no adjustment. Values below the midpoint zoom in to the image centerpoint to 0 = maximum image size. Values above the midpoint zoom away from the image centerpoint to 255 = a minimum image size.

NOTE: This effect is also available as a Visual Mode adjusted with 2 Modifier parameters, (see **Zoom Blur** *on page 109).*

Original Content



Modifier 1 parameter DMX = 128
Modifier 2 parameter DMX = 128
Modifier 3 parameter DMX = 255

Chapter 13:

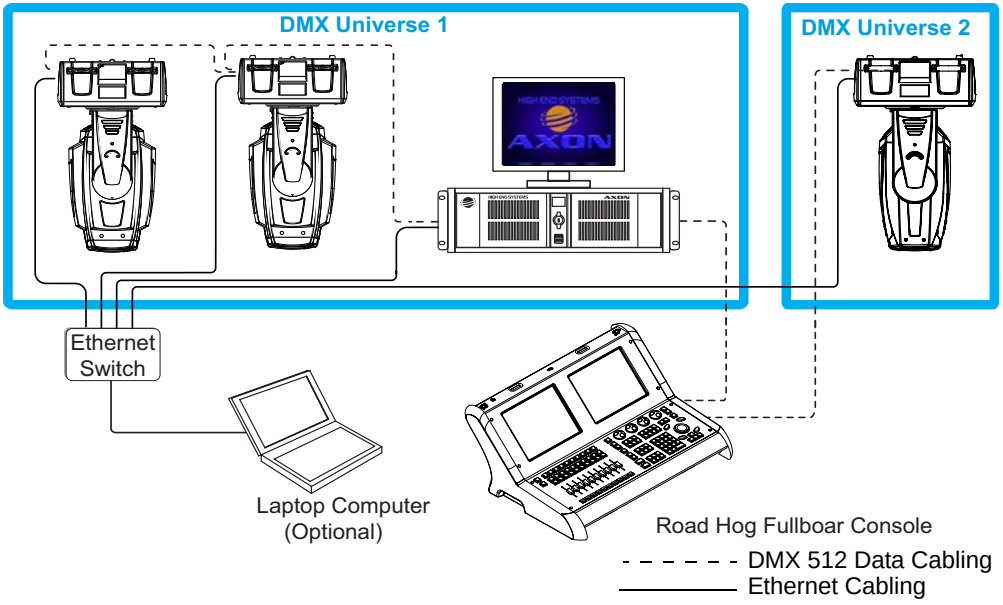
Content Management Application (CMA)

A Content Management Application (CMA) running on an Axon media server or a computer connected through an Ethernet network gives you remote control of content, software and configuration management functions.

The CMA software that shipped on CD with your DL.3, DL.2 or Axon media server is used to:

- Upload and download custom digital content to fixtures
- Configure units to use in a DMX environment
- Update software for multiple units

The CMA can access all media servers connected to the same Ethernet network.



NOTE: If you are using a DMX console and other automated lighting products compatible with Art-Net, this network can also serve as the link for DMX control.

Launching the CMA

Installing the CMA on Your Computer

You can download the latest version of the application from the Digital Lighting support section of the High End Systems website www.highend.com/support/digital_lighting/. A download wizard simplifies installation on your personal computer.

The following are the recommended software requirements for running the CMA:

- Windows XP, Vista, Windows 7 (32 and 64 bit) or Mac OS 10.6 or later
- Microsoft .Net 2
- 100/1000 base Ethernet card (a Gigabit Ethernet card is recommended for fast content uploading of large files)

To automatically install the CMA on your computer's hard drive, insert the CD that shipped with your media server.

NOTE: ***If you are running Windows OS and the CMA doesn't automatically install, navigate to the CMA.msi file in your windows browser and double click to install the CMA.***

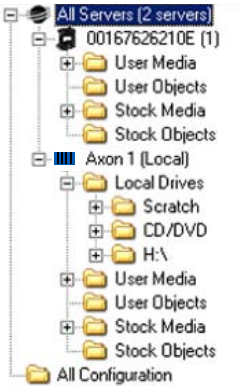
Once the CMA is installed, double clicking on the application icon will launch it and display the CMA Client Window.

Launching the CMA on Axon

Axon media servers can launch the CMA locally. When you start Axon, the local monitor will display a desktop that gives you access to the CMA.

NOTE: An active display device must be attached to both DVI ports before booting up the system. When only one port is connected, it defaults to display the graphics engine output and will not display the CMA screen.

Press the **Launch CMA** button on the local desktop. The application automatically finds and identifies the **Local Drives** including any connected USB drives, the CD/DVD drive as well as other Axon, DL.3 and DL.2 media servers connected to the same Ethernet network.



NOTE: The Axon server supports an onboard DVD drive you can use for copying content into an Axon Server as well as burning User content onto DVD/CD.

Auto Discovery

When a DL.3, DL.2 fixture or Axon media server is connected to an ethernet network, it sends out “Discovery” messages. These messages are received by other media servers on the link as well as the CMA software. The messages contain information that allows the media servers to communicate with each other, and the CMA to communicate with all the units on the network.

The CMA window will display the IP Address, Fixture ID, the Media Server software version and the server model. Fixtures derive their IP addresses through a router or automatic IP assignment.

Fixture Identification

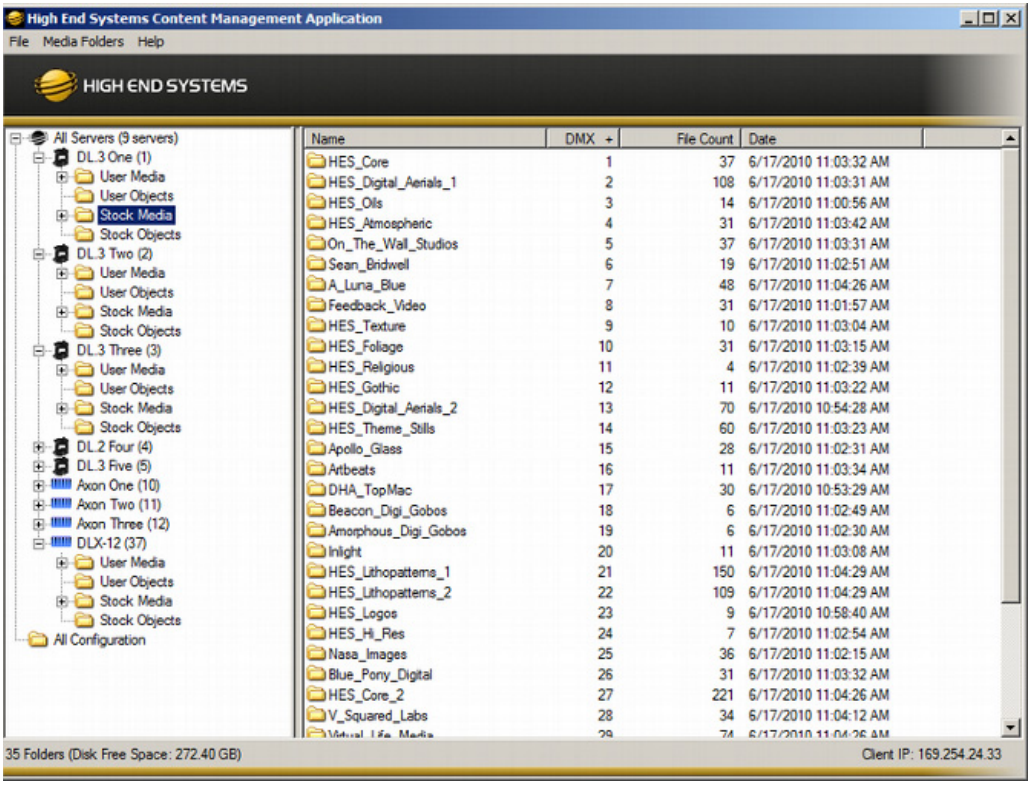
The Fixture ID is a unique number used in the control protocol to identify specific fixtures for sychronization functions. For more information on Sychronization content playback, see *Chapter 16: Graphic Functions: Synchronizing Content* on page 273.

NOTE: To ensure that sychronization works properly, each DL.3, DL.2 or Axon media server should be assigned a unique fixture ID.

The CMA Client Window

The CMA Client Window provides views of the content and configuration for all DL.3, DL.2 and Axon servers connected to the Ethernet network in the Left pane. Information is displayed in the right pane for any item selected. Access options through the menus at the top of the window or by right clicking in the right pane.

NOTE: You cannot drag folders or files between the left and right panes of the CMA window.

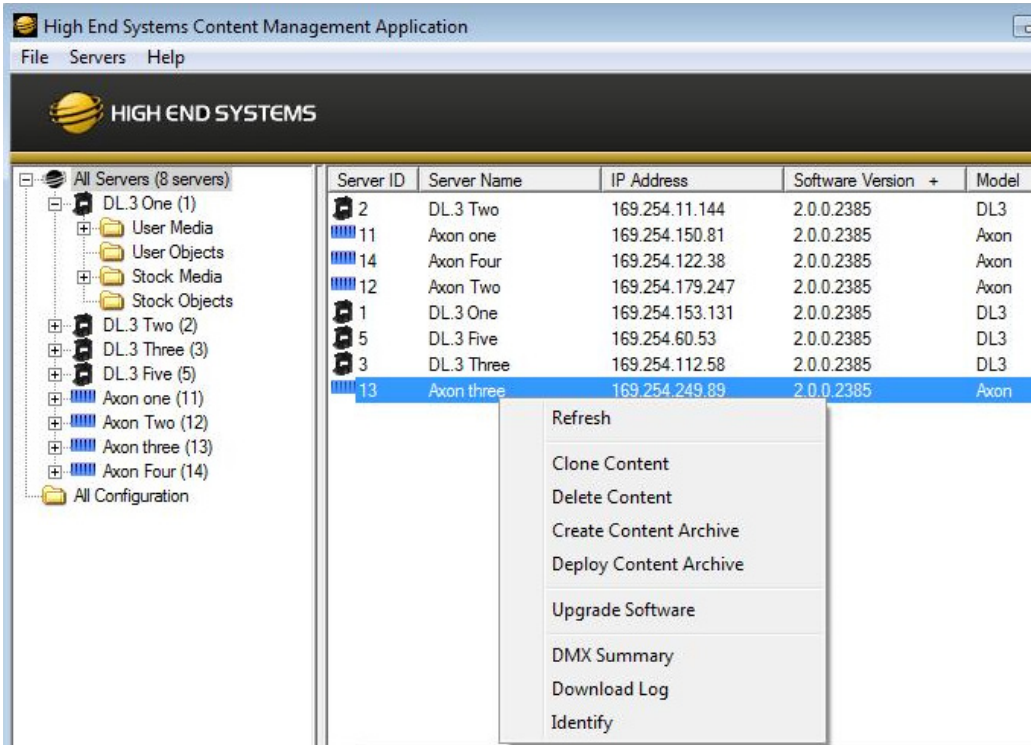

High End Systems Content Management Application
File Media Folders Help
HIGH END SYSTEMS
All Servers (9 servers)
DL.3 One (1)
User Media
User Objects
Stock Media
Stock Objects
DL.3 Two (2)
User Media
User Objects
Stock Media
Stock Objects
DL.3 Three (3)
User Media
User Objects
Stock Media
Stock Objects
DL.2 Four (4)
DL.3 Five (5)
Axon One (10)
Axon Two (11)
Axon Three (12)
DLX-12 (37)
User Media
User Objects
Stock Media
Stock Objects
All Configuration
Name DMX File Count Date
HES_Core 1 37 6/17/2010 11:03:32 AM
HES_Digital_Aerials_1 2 108 6/17/2010 11:03:31 AM
HES_Oils 3 14 6/17/2010 11:00:56 AM
HES_Atmospheric 4 31 6/17/2010 11:03:42 AM
On_The_Wall_Studios 5 37 6/17/2010 11:03:31 AM
Sean_Bridwell 6 19 6/17/2010 11:02:51 AM
A_Luna_Blue 7 48 6/17/2010 11:04:26 AM
Feedback_Video 8 31 6/17/2010 11:01:57 AM
HES_Texture 9 10 6/17/2010 11:03:04 AM
HES_Foliage 10 31 6/17/2010 11:03:15 AM
HES_Religious 11 4 6/17/2010 11:02:39 AM
HES_Gothic 12 11 6/17/2010 11:03:22 AM
HES_Digital_Aerials_2 13 70 6/17/2010 10:54:28 AM
HES_Theme_Stills 14 60 6/17/2010 11:03:23 AM
Apollo_Glass 15 28 6/17/2010 11:02:31 AM
Artbeats 16 11 6/17/2010 11:03:34 AM
DHA_TopMac 17 30 6/17/2010 10:53:29 AM
Beacon_Digi_Gobos 18 6 6/17/2010 11:02:49 AM
Amorphous_Digi_Gobos 19 6 6/17/2010 11:02:30 AM
Inlight 20 11 6/17/2010 11:03:08 AM
HES_Lithopatterns_1 21 150 6/17/2010 11:04:29 AM
HES_Lithopatterns_2 22 109 6/17/2010 11:04:29 AM
HES_Logos 23 9 6/17/2010 10:58:40 AM
HES_Hi_Res 24 7 6/17/2010 11:02:54 AM
Nasa_Images 25 36 6/17/2010 11:02:15 AM
Blue_Pony_Digital 26 31 6/17/2010 11:03:32 AM
HES_Core_2 27 221 6/17/2010 11:04:26 AM
V_Squared_Labs 28 34 6/17/2010 11:04:12 AM
35 Folders (Disk Free Space: 272.40 GB)
Client IP: 169.254.24.33

A **Status Bar** at the bottom of the page, indicates the number of files or folders in a selected folder in the left pane, as well as free space on the local computer hard drive and its IP address.

Viewing Server Identification Information

Selecting the **All Server** view displays all the Digital Light fixtures and Axon servers on the fixture network. In the following example, six servers have been identified on the network. The right pane contains the following details in a table format.

- **Server ID** number defaults to 1, but can be configured in the CMA or in the DL.3 or DL.2 fixture's Menu system
- **Server Name** is a name you assign to a Digital Light fixture or Axon server
- **IP Address** is assigned to that unit by the router or Auto IP
- **Software Version** Number
- **Model** identifies the media server as a DL.3, DL.2 or Axon



NOTE: Clicking in a column heading sorts the table according to the values in that column.

In the **All Server** view, the drop down **Servers** menu or right clicking to select a server in the right pane gives you the these options:

- **Refresh** the screen.
- **Clone Content** replicates the server's user content to one or more other servers on the network, *(see page 239)*.

- **Delete Content** removes all the user content from the server.
- **Create Content Archive** lets you back up all the server's user content to a compressed file, *(see page 238)*.
- **Deploy Content Archive** restores user content to the server from the backup, *(see page 238)*.
- **Upgrade Software** allows you to upgrade fixture software. For more information on upgrade options, see *Upgrading Software* on page 242.
- **DMX Summary** provides a web-based summary of a server's content in a table format.
- **Download Log** provides useful troubleshooting information to Customer Service if needed.
- **Identify** will cause a fixture to strobe, so you can find it in the rig.

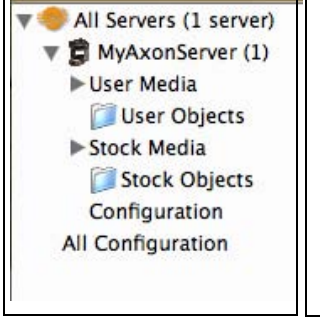
Content Organization

The media server on each fixture has a file system that holds the movies, images, and 3-D objects that make up the content that the server uses.

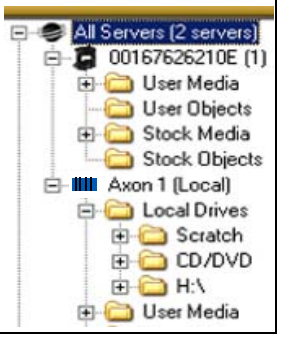
These files, folders, and their DMX values are collectively known as the "Content" on the media server.

The CMA Client Window organizes and identifies content by source (preloaded Stock content or custom User content) and type (Media files or 3-D Object files).

Mac OS



Windows OS



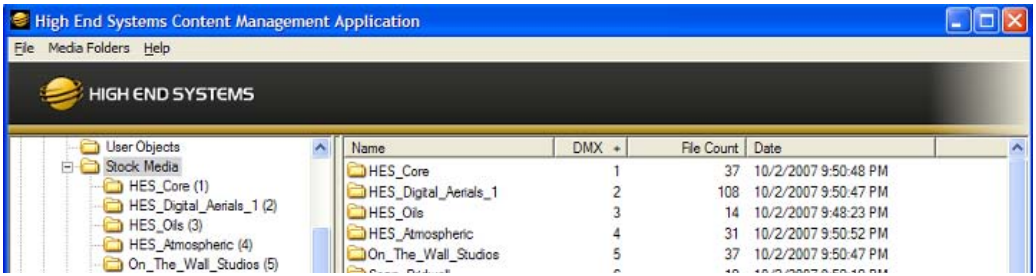
NOTE: ***Tree structure differs slightly on the two platform versions. In the Mac version, to access Server Configuration information for an individual server, select the Configuration option under the individual server. In Windows Explorer, configuration information for the server is located directly by selecting the server.***

Preloaded Stock Content

A large library of **Stock Media** and **Stock Objects** ships on every DL.3, DL.2 or Axon media server and will also be provided through upgrades from High End Systems.

NOTE: ***The DL.3 fixture ships with an additional 400+ files of media content, many in higher resolution.***

This content is read only. You won't be able to download, edit the DMX values or remove these files from the fixture.



Custom User Content

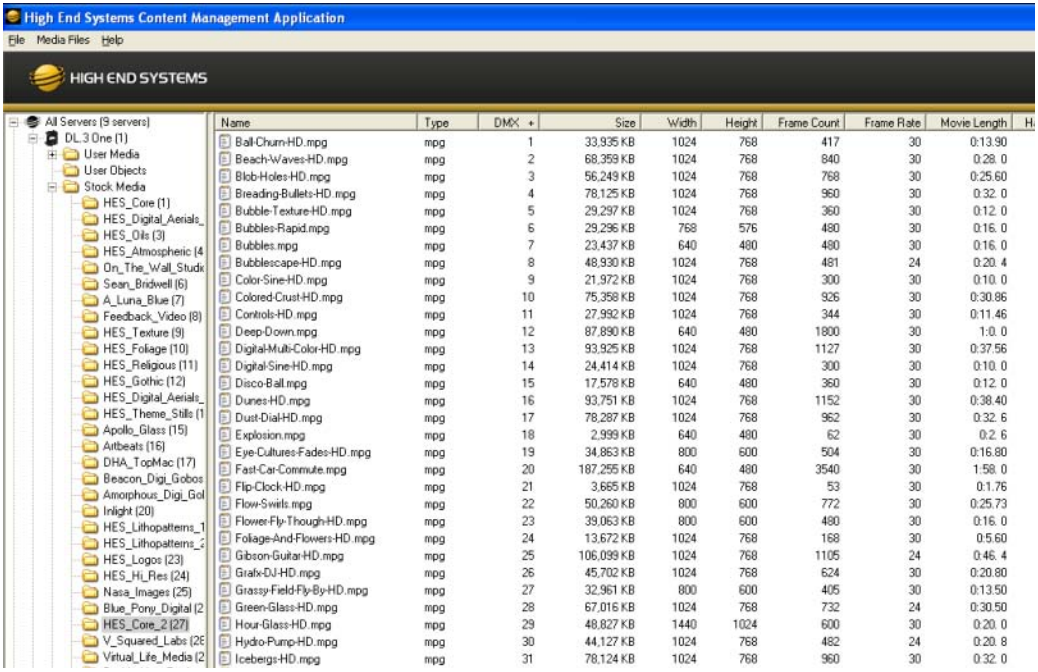
You can create your own custom User Media and User Objects content, and upload it to media servers. The Stock Content and User Content reside in separate folders. The High End Systems Digital Lighting Community (forums.highend.com) is a resource for tips and techniques on creating User Content. See *Custom User Content* on page 311 for basic considerations in developing your own content for Axon or Digital Light media servers.

Media Files

Inside **User Image** and **Stock Image** folders are Library folders containing collections of media files. Media files can be still images or video clips in one of the following formats:

.jpg	.gif	.png	.bmp	.mpv	.m1v	.mpg	.m2v

NOTE: Axon and Digital Light media servers supports .jpg formatted using RGB color. CMYK color files are not currently supported.


High End Systems Content Management Application
File Media Files Help
HIGH END SYSTEMS
All Servers (3 servers)
DL.3 One (1)
User Media
User Objects
Stock Media
HES_Core (1)
HES_Digital_Aerials_
HES_Oils (3)
HES_Atmospheric (4
On_The_Wall_Studi
Sean_Bridwell (6)
A_Luna_Blue (7)
Feedback_Video (8)
HES_Texture (9)
HES_Foliage (10)
HES_Religious (11)
HES_Gothic (12)
HES_Digital_Aerials_
HES_Theme_Stills (1
Apollo_Glass (15)
Artbeats (16)
DHA_TopMac (17)
Beacon_Digi_Gobos
Amorphous_Digi_Gol
Inlight (20)
HES_Lithopatterns_1
HES_Lithopatterns_2
HES_Logos (23)
HES_Hi_Res (24)
Nasa_Images (25)
Blue_Pony_Digital (2
HES_Core_2 (27)
V_Squared_Labs (28
Virtual_Life_Media (2
Name Type DMX + Size Width Height Frame Count Frame Rate Movie Length
Ball-Churn-HD.mpg mpg 1 33,935 KB 1024 768 417 30 0:13.90
Beach-Waves-HD.mpg mpg 2 68,359 KB 1024 768 840 30 0:28. 0
Blob-Holes-HD.mpg mpg 3 56,249 KB 1024 768 768 30 0:25.60
Breading-Bullets-HD.mpg mpg 4 78,125 KB 1024 768 960 30 0:32. 0
Bubble-Texture-HD.mpg mpg 5 29,297 KB 1024 768 360 30 0:12. 0
Bubbles-Rapid.mpg mpg 6 29,296 KB 768 576 480 30 0:16. 0
Bubbles.mpg mpg 7 23,437 KB 640 480 480 30 0:16. 0
Bubblescape-HD.mpg mpg 8 48,930 KB 1024 768 481 24 0:20. 4
Color-Sine-HD.mpg mpg 9 21,972 KB 1024 768 300 30 0:10. 0
Colored-Crust-HD.mpg mpg 10 75,358 KB 1024 768 926 30 0:30.86
Controls-HD.mpg mpg 11 27,992 KB 1024 768 344 30 0:11.46
Deep-Down.mpg mpg 12 87,890 KB 640 480 1800 30 1:0. 0
Digital-Multi-Color-HD.mpg mpg 13 93,925 KB 1024 768 1127 30 0:37.56
Digital-Sine-HD.mpg mpg 14 24,414 KB 1024 768 300 30 0:10. 0
Disco-Ball.mpg mpg 15 17,578 KB 640 480 360 30 0:12. 0
Dunes-HD.mpg mpg 16 93,751 KB 1024 768 1152 30 0:38.40
Dust-Dial-HD.mpg mpg 17 78,287 KB 1024 768 962 30 0:32. 6
Explosion.mpg mpg 18 2,999 KB 640 480 62 30 0:2. 6
Eye-Cultures-Fades-HD.mpg mpg 19 34,863 KB 800 600 504 30 0:16.80
Fast-Car-Commute.mpg mpg 20 187,255 KB 640 480 3540 30 1:58. 0
Flip-Clock-HD.mpg mpg 21 3,665 KB 1024 768 53 30 0:1.76
Flow-Swirls.mpg mpg 22 50,260 KB 800 600 772 30 0:25.73
Flower-Fly-Though-HD.mpg mpg 23 39,063 KB 800 600 480 30 0:16. 0
Foliage-And-Flowers-HD.mpg mpg 24 13,672 KB 1024 768 168 30 0:5.60
Gibson-Guitar-HD.mpg mpg 25 106,099 KB 1024 768 1105 24 0:46. 4
Grafx-DJ-HD.mpg mpg 26 45,702 KB 1024 768 624 30 0:20.80
Grassy-Field-Fly-By-HD.mpg mpg 27 32,961 KB 800 600 405 30 0:13.50
Green-Glass-HD.mpg mpg 28 67,016 KB 1024 768 732 24 0:30.50
Hour-Glass-HD.mpg mpg 29 48,827 KB 1440 1024 600 30 0:20. 0
Hydro-Pump-HD.mpg mpg 30 44,127 KB 1024 768 482 24 0:20. 8
Icebergs-HD.mpg mpg 31 78,124 KB 1024 768 960 30 0:32. 0

The stock media files provided by High End Systems have been compressed and optimized for reliable and smooth playback from DL.3, DL.2 and Axon media servers. Each file and folder has an associated DMX value. These values are fixed for Stock Content but must be assigned for all user created content. See *Assigning DMX Values to User Content* on page 228 for more information.

Object Files

Object files are the 3-D object component files used to build a graphic image. DL.3, DL.2 and Axon protocol supports a combined total of 255 object files displayed in **Stock Objects** and **User Objects** folders. As with **Stock Media** files, the **Stock Objects** have a fixed DMX value and cannot be edited. A user-created object file must be assigned a unique DMX value between 150-255.

Viewing Server Configuration Data

Selecting an individual server from the list in the left pane displays all the configuration values for that server in the right pane. Selecting **All Configuration** displays the combined configuration values for all the servers on the network. For more information on server configuration, see *Viewing Server Configuration* on page 244.

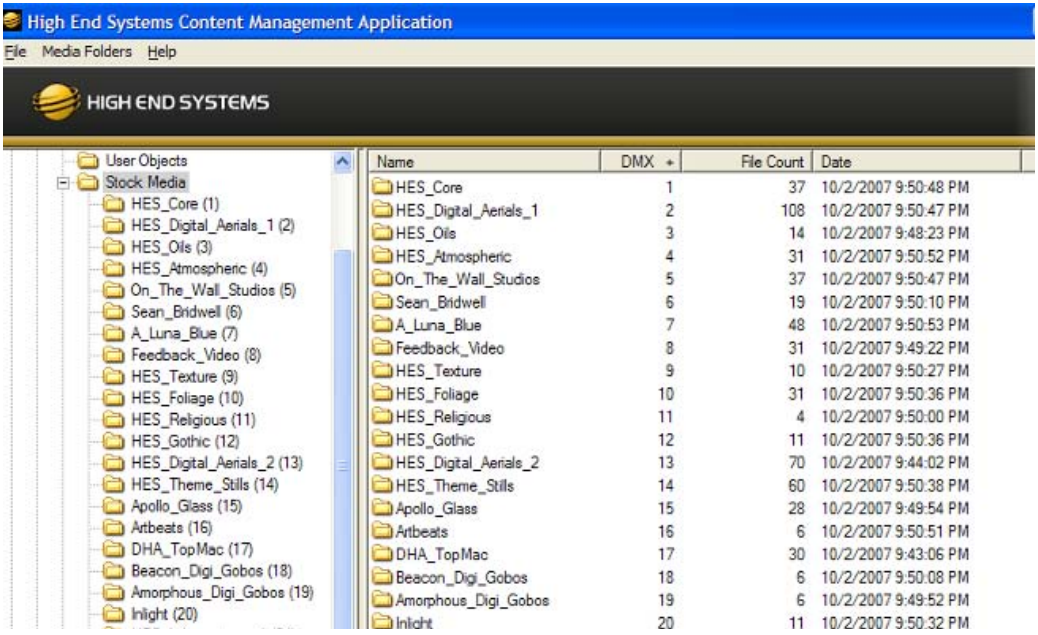
Mac OS X: Viewing Server Configuration

To access Server Configuration information for an individual server, select the Configuration option under the individual server.

Viewing Content

You can view information about media folders and files within each folder in a table format.

NOTE: Clicking on a column heading sorts the table according to the values in that column.

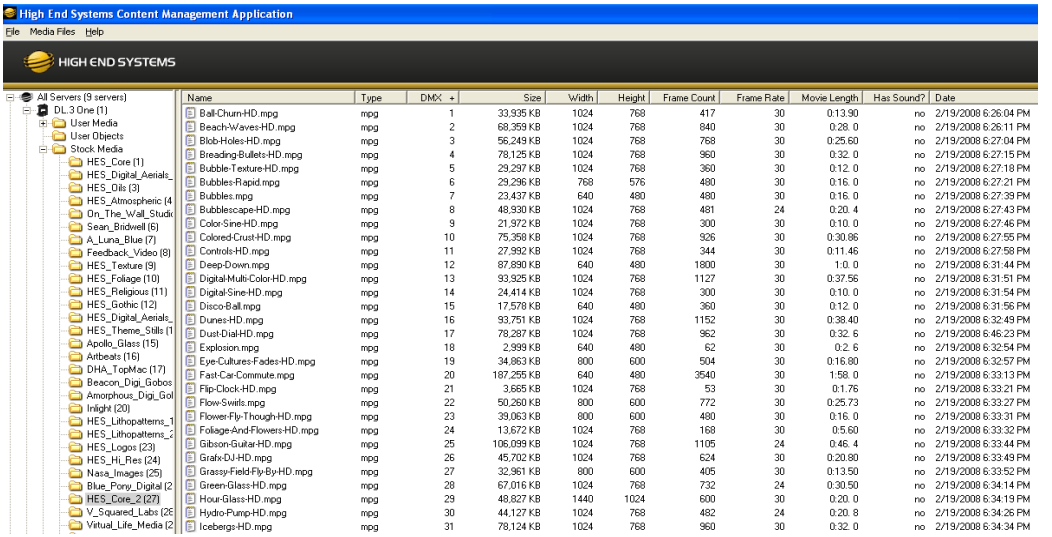

High End Systems Content Management Application
File Media Folders Help
HIGH END SYSTEMS
User Objects
Stock Media
HES_Core (1)
HES_Digital_Aerials_1 (2)
HES_Oils (3)
HES_Atmospheric (4)
On_The_Wall_Studios (5)
Sean_Bridwell (6)
A_Luna_Blue (7)
Feedback_Video (8)
HES_Texture (9)
HES_Foliage (10)
HES_Religious (11)
HES_Gothic (12)
HES_Digital_Aerials_2 (13)
HES_Theme_Stills (14)
Apollo_Glass (15)
Artbeats (16)
DHA_TopMac (17)
Beacon_Digi_Gobos (18)
Amorphous_Digi_Gobos (19)
Inlight (20)
Name DMX File Count Date
HES_Core 1 37 10/2/2007 9:50:48 PM
HES_Digital_Aerials_1 2 108 10/2/2007 9:50:47 PM
HES_Oils 3 14 10/2/2007 9:48:23 PM
HES_Atmospheric 4 31 10/2/2007 9:50:52 PM
On_The_Wall_Studios 5 37 10/2/2007 9:50:47 PM
Sean_Bridwell 6 19 10/2/2007 9:50:10 PM
A_Luna_Blue 7 48 10/2/2007 9:50:53 PM
Feedback_Video 8 31 10/2/2007 9:49:22 PM
HES_Texture 9 10 10/2/2007 9:50:27 PM
HES_Foliage 10 31 10/2/2007 9:50:36 PM
HES_Religious 11 4 10/2/2007 9:50:00 PM
HES_Gothic 12 11 10/2/2007 9:50:36 PM
HES_Digital_Aerials_2 13 70 10/2/2007 9:44:02 PM
HES_Theme_Stills 14 60 10/2/2007 9:50:38 PM
Apollo_Glass 15 28 10/2/2007 9:49:54 PM
Artbeats 16 6 10/2/2007 9:50:51 PM
DHA_TopMac 17 30 10/2/2007 9:43:06 PM
Beacon_Digi_Gobos 18 6 10/2/2007 9:50:08 PM
Amorphous_Digi_Gobos 19 6 10/2/2007 9:49:52 PM
Inlight 20 11 10/2/2007 9:50:32 PM

Viewing Folders

- **Name** of the Media File collection. This value is editable for User content. See *Naming and Deleting User Content Files and Folders* on page 228.
- **DMX** is the currently assigned DMX value for the folder. This value can be auto-assigned and edited for User content. See *Editing User Content DMX Values* on page 229.
- **File Count** of files in this collection
- **Date** the folder was last modified

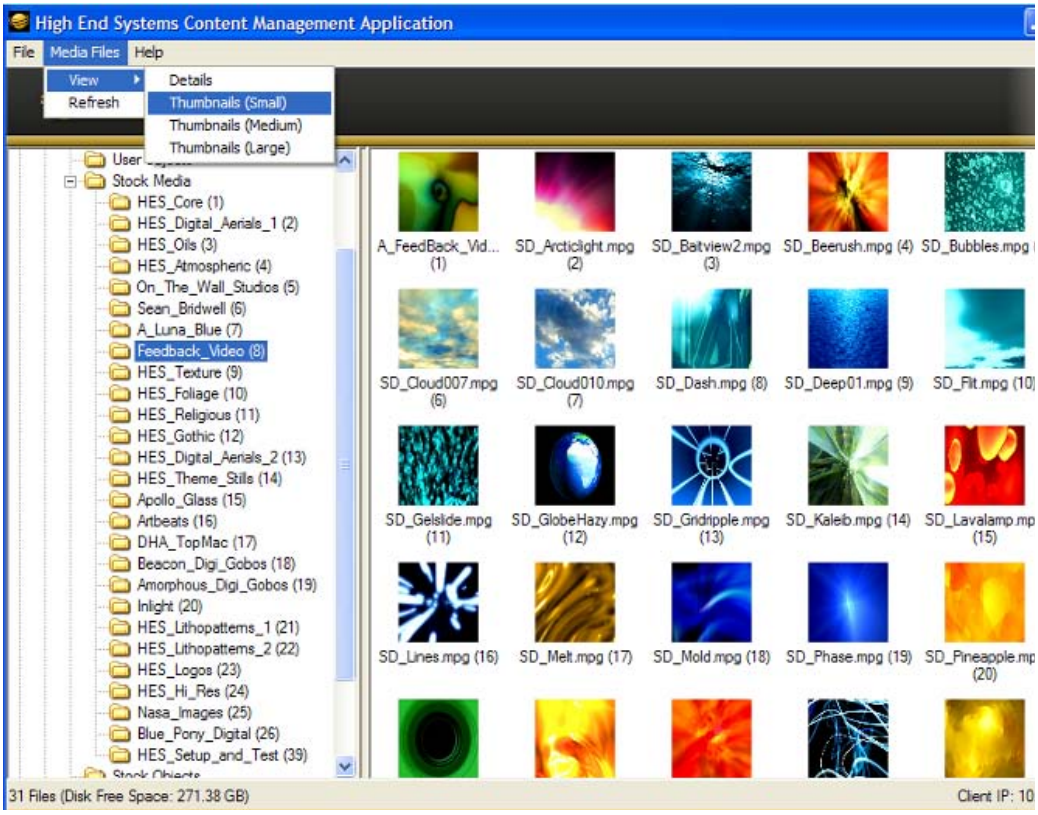
Viewing Files

Double clicking on a media folder in the left pane reveals information about its content files.


High End Systems Content Management Application
File Media Files Help
HIGH END SYSTEMS
All Servers (9 servers)
DL.3 One (1)
User Media
User Objects
Stock Media
HES_Core (1)
HES_Digital_Aerials_
HES_Gils (3)
HES_Atmospheric (4
On_The_Wall_Studi
Sean_Bridwell (6)
A_Luna_Blue (7)
Feedback_Video (8)
HES_Texture (9)
HES_Foliage (10)
HES_Religious (11)
HES_Gothic (12)
HES_Digital_Aerials_
HES_Theme_Stills (1
Apollo_Glass (15)
Artbeats (16)
DHA_TopMac (17)
Beacon_Digi_Gobos
Amorphous_Digi_Gol
Inlight (20)
HES_Lithopatterns_1
HES_Lithopatterns_2
HES_Logos (23)
HES_Hi_Res (24)
Nasa_Images (25)
Blue_Pony_Digital (2
HES_Core_2 (27)
V_Squared_Labs (28
Virtual_Life_Media (2
Name Type DMX Size Width Height Frame Count Frame Rate Movie Length Has Sound? Date
Ball-Churn-HD.mpg mpg 1 33,935 KB 1024 768 417 30 0:13.90 no 2/19/2008 6:26:04 PM
Beach-Waves-HD.mpg mpg 2 68,359 KB 1024 768 840 30 0:28. 0 no 2/19/2008 6:26:11 PM
Blob-Holes-HD.mpg mpg 3 56,249 KB 1024 768 768 30 0:25.60 no 2/19/2008 6:27:04 PM
Breading-Bullets-HD.mpg mpg 4 78,125 KB 1024 768 960 30 0:32. 0 no 2/19/2008 6:27:15 PM
Bubble-Texture-HD.mpg mpg 5 29,297 KB 1024 768 360 30 0:12. 0 no 2/19/2008 6:27:18 PM
Bubbles-Rapid.mpg mpg 6 29,296 KB 768 576 480 30 0:16. 0 no 2/19/2008 6:27:21 PM
Bubbles.mpg mpg 7 23,437 KB 640 480 480 30 0:16. 0 no 2/19/2008 6:27:39 PM
Bubblescape-HD.mpg mpg 8 48,930 KB 1024 768 481 24 0:20. 4 no 2/19/2008 6:27:43 PM
Color-Sine-HD.mpg mpg 9 21,972 KB 1024 768 300 30 0:10. 0 no 2/19/2008 6:27:46 PM
Colored-Crust-HD.mpg mpg 10 75,358 KB 1024 768 926 30 0:30.86 no 2/19/2008 6:27:55 PM
Controls-HD.mpg mpg 11 27,992 KB 1024 768 344 30 0:11.46 no 2/19/2008 6:27:58 PM
Deep-Down.mpg mpg 12 87,890 KB 640 480 1800 30 1:0. 0 no 2/19/2008 6:31:44 PM
Digital-Multi-Color-HD.mpg mpg 13 93,925 KB 1024 768 1127 30 0:37.56 no 2/19/2008 6:31:51 PM
Digital-Sine-HD.mpg mpg 14 24,414 KB 1024 768 300 30 0:10. 0 no 2/19/2008 6:31:54 PM
Disco-Ball.mpg mpg 15 17,578 KB 640 480 360 30 0:12. 0 no 2/19/2008 6:31:56 PM
Dunes-HD.mpg mpg 16 93,751 KB 1024 768 1152 30 0:38.40 no 2/19/2008 6:32:49 PM
Dust-Dial-HD.mpg mpg 17 78,287 KB 1024 768 962 30 0:32. 6 no 2/19/2008 6:46:23 PM
Explosion.mpg mpg 18 2,999 KB 640 480 62 30 0:2. 6 no 2/19/2008 6:32:54 PM
Eye-Cultures-Fades-HD.mpg mpg 19 34,863 KB 800 600 504 30 0:16.80 no 2/19/2008 6:32:57 PM
Fast-Car-Commute.mpg mpg 20 187,255 KB 640 480 3540 30 1:58. 0 no 2/19/2008 6:33:13 PM
Flip-Clock-HD.mpg mpg 21 3,665 KB 1024 768 53 30 0:1.76 no 2/19/2008 6:33:21 PM
Flow-Swirls.mpg mpg 22 50,260 KB 800 600 772 30 0:25.73 no 2/19/2008 6:33:27 PM
Flower-Fly-Though-HD.mpg mpg 23 39,063 KB 800 600 480 30 0:16. 0 no 2/19/2008 6:33:31 PM
Foliage-And-Flowers-HD.mpg mpg 24 13,672 KB 1024 768 168 30 0:5.60 no 2/19/2008 6:33:32 PM
Gibson-Guitar-HD.mpg mpg 25 106,099 KB 1024 768 1105 24 0:46. 4 no 2/19/2008 6:33:44 PM
Grafx-DJ-HD.mpg mpg 26 45,702 KB 1024 768 624 30 0:20.80 no 2/19/2008 6:33:49 PM
Grassy-Field-Fly-By-HD.mpg mpg 27 32,961 KB 800 600 405 30 0:13.50 no 2/19/2008 6:33:52 PM
Green-Glass-HD.mpg mpg 28 67,016 KB 1024 768 732 24 0:30.50 no 2/19/2008 6:34:14 PM
Hour-Glass-HD.mpg mpg 29 48,827 KB 1440 1024 600 30 0:20. 0 no 2/19/2008 6:34:19 PM
Hydro-Pump-HD.mpg mpg 30 44,127 KB 1024 768 482 24 0:20. 8 no 2/19/2008 6:34:26 PM
Icebergs-HD.mpg mpg 31 78,124 KB 1024 768 960 30 0:32. 0 no 2/19/2008 6:34:34 PM

- **Name** of the file. This value is editable for User content. See *Naming and Deleting User Content Files and Folders* on page 228.
- **Type** indicates the file format extension
- **DMX** is the currently assigned DMX value for the folder. This value can be auto-assigned and edited for User content. See *Assigning DMX Values to User Content* on page 228.
- **Size** of file in kilobytes
- **Width** in pixels
- **Height** in pixels
- **Frame Count**
- **Frame Rate** in frames per second
- Movie Length in hr.min.sec
- **Has Sound?** - Indicates whether or not the movie file has sound data encoded into it. This should always say “no” if the content is encoded correctly.
- **Date** the file was last modified

You can access several options for displaying files in the right pane through the drop down menu or by right clicking in the right pane when files are being displayed.



Managing User Content

All Stock and User content can be viewed and refreshed but you have additional control over other aspects of your custom content. Within the CMA Client Window, you can:

- Rename user files and folders
- Delete files and folders
- Control DMX value assignment to files and folders
- Move files and folders between your local drive and a media server.

Naming and Deleting User Content Files and Folders

You can **Rename** any user content folder or file displayed in the right pane of the CMA window using the pull down **Media Folders** or **Objects** menu or with a right click selection. Use the standard Windows operating system naming conventions.

You can **Delete** any user content folder or file displayed in the right pane of the CMA window using the pull down **Media Folders** or **Objects** menu or with a right click selection.

NOTE: You cannot Delete a movie if the media server is playing it.

Assigning DMX Values to User Content

The DMX Value associated with each file and folder makes it easy to use the DMX control protocol to identify a unique media file or object.

There are up to 240 Media file folders with each capable of containing up to 255 image or movie media files. This gives a theoretical total of 61,200 possible locations for Media image or movie files. There is one DMX parameter used to identify a object so 255 DMX values are available between the Stock and User Content to identify objects.

Assigning DMX Values Automatically

The CMA can automatically assign a unique DMX value to any file or folder that does not already have a value. This automated assignment is based on alphabetically sorting the existing file/folder names, and assigning each item a unique consecutive integer.

To automatically assign DMX values to a single file or folder with user content:

1. Display the User content folder or file in the right pane of the CMA Window
2. Select **AutoSet DMX** from either the **Media Files** folder or **Objects** drop down menu or the right click popup list. The CMA will assign a valid DMX value to the file or the folder.

You can automatically assign DMX values to all folders at once or to all the files within a folder at once. You cannot set both files and folder values at the same time. To automatically assign DMX values to all the User content folders or all files within a User content folder:

1. Display the User content folders or the files for a single folder in the right pane of the Content Management window and deselect all files or folders.
2. Select **Autoset All DMX** from either the **Media Folders** or **Objects** drop down menu or the right click popup list. The CMA will assign a valid DMX value to all selected files or folders.

Using the same steps, you can also **Reset DMX** for a single file or folder or **Reset All DMX** for all display files or folders displayed in the right pane to zero.

Editing User Content DMX Values

You can manually assign any valid DMX value to your files or folders by selecting the file or folder in the right pane and then, using the pull down menu or the right click popup, selecting **Edit DMX**. A dialog box will allow you to input the DMX value. If it is a valid value from 0-255, the CMA will change the DMX value displayed for the file or folder.

Valid DMX Values

Certain DMX values are **Reserved** for special purposes and are not user assignable. You can change the assigned DMX value for a User Content item to another valid DMX value. A valid DMX value is:

- From 0-255
- Is not one of the reserved values for that type of content
- Is unique from other content of its type except for zero

The following table shows valid and reserved values for User Content.

Content Type	DMX Values	Description	Reserved ?
Media Folders (media file collections)	0	No Selection	No
	1-40	Default Stock media	Yes
	41-239	User collections	No
	240-254	Reserved	Yes
	255	Internal Camera video feed	Yes
Media Files	0	No Selection	No
	1-255	Media files	No
Objects	0	No selection	No
	1-149	Stock Objects	Yes
	150-255	User Objects	No

Moving User Content Files and Folders

User content can be easily moved between fixtures or between your local drive and fixtures. Which method you use depends on:

- How much content you want to move
- What existing server content you want to preserve
- Whether the client machine is currently connected to the Ethernet fixture link
- If you want to maintain currently assigned content identification DMX values
- Which CMA version you are using (Windows or Mac OS)

There are several methods for moving User content files and media folders between media servers to your local drive:

- Drag and Drop
- Copy and Paste commands
- Cloning transfers the User Content files and their DMX value assignments from one media server to one or more server(s) on the fixture network.
- Creating a Content Archive
- Deploying a Content Archive

Use the following table to determine the best method for your situation.

Fixture Network File-Transfer Method	Transfer Type			Notes
	From Server to Client Machine	From Client Machine to Server(s)	Between Networked Server(s)	
Drag and Drop	Yes	Yes, if format is valid for the destination folder	No	Does NOT preserve DMX Values
Copy and Paste commands	Yes	Yes	No	
Clone	No	No	Yes	Preserves DMX values and Replaces any previous User Content on destination drive
Deploying a Content Archive	No	Yes	No	
Creating a Content Archive	Yes	No	No	Saves assigned DMX values when creating archive from content on a fixture

Downloading Content from a Media Server to Your Local Drive

The CMA supports downloading User content files or folders from a media server to your local drive. To download a file or folder of User Content:

1. Display the Folder or File that you wish to move in the right pane of the CMA window
2. If the destination for the file on your local drive is visible, you can simply drag and drop the folder or file to that location or an external drive connected to your computer.

   OR
3. Select **Copy** from the **Media Files** or **Objects** drop down menu or the right click popup list.
4. Browse to the destination on your hard drive; then select **Paste** from the **Media Files** or **Objects** drop down menu or the right click popup list.

Mac OS X: Downloading files

You can drag single or multiple files and folders from a fixture to the Finder.

You can use the copy/paste (Apple-C, Apple-V) to move multiple files from a fixture to the Finder.

Mac OS X: File transfer

SMB limitation is 4GB file size per transfer. What this means is more than 4GB of data may be transferred, but no file can be greater than 4GB in size.

Uploading Content from Your Local Drive to a Media Server

You can upload User Content Media files, Media folders and Object files from your hard drive to a DL.3, DL.2 or Axon media server, provided they are:

- A valid file format (.jpg, .gif, .png, .bmp, .avi, .mpg, .m2v for Media Files; .x for Object files)
- You are uploading them to the appropriate User content folder on the media server
- They have been encoded correctly

To upload content:

1. Display the file or folder destination in the right pane of the CMA window
2. Browse to the file or folder you want to upload on your hard drive and click on it to select.
3. Drag and drop it into the appropriate User content folder

   OR
4. Select **Copy** from the **Edit** drop down menu or the right click popup list.
5. Select **Paste** from the **Media Files** or **Objects** drop down menu or the right click popup list.

As files are uploaded to fixtures, the User interface displays progress information and notifies the user of any naming conflicts in renamed files or encoding problems.

Content Scanning

Incorrectly encoded content can cause issues with playback performance, network synchronization, and graphics engine stability. To prevent this, the CMA automatically scans content locally on your computer (or the Axon media server) before actually loading it. If no warnings or errors are found, the content is loaded on to the server. If warnings or errors are found, a dialog box describes specific content problems.

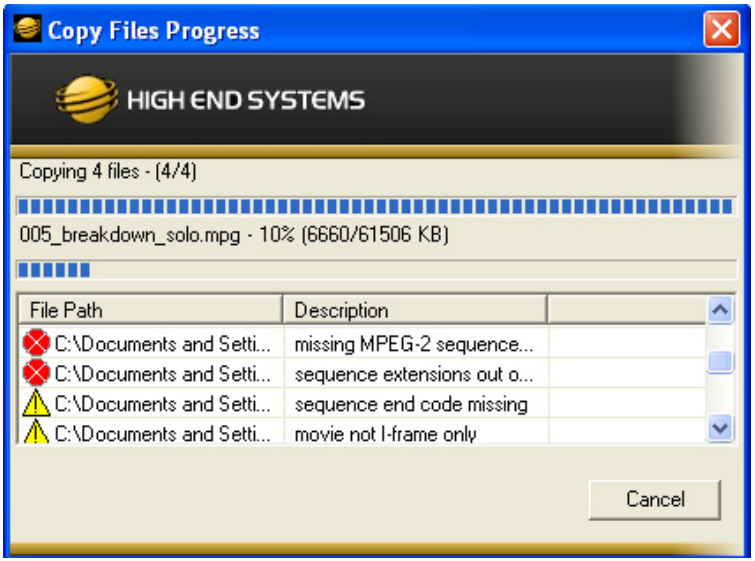
Warnings are problems that will potentially cause issues with playback of the media on the fixture, but won't affect graphics engine stability. An example would be a movie not being encoded with all I-frames or not having an End-of-Sequence header. The CMA will allow these files to be loaded on to the server, but it will alert you to potential issues by displaying the warnings in a dialog.

Errors are more serious problems with content that can create severe stability issues in media server software; for example, content encoded as the wrong type of stream (Transport Stream instead of an Elementary Stream). Errors are caused when content does not adhere to the MPEG2 encoding standard. When an error is found, the CMA will not allow this content to be loaded on to a server at all. A dialog will describe the issue, and after dismissing the dialog, you will find the specific file has not been loaded onto the server.

CMA Interaction

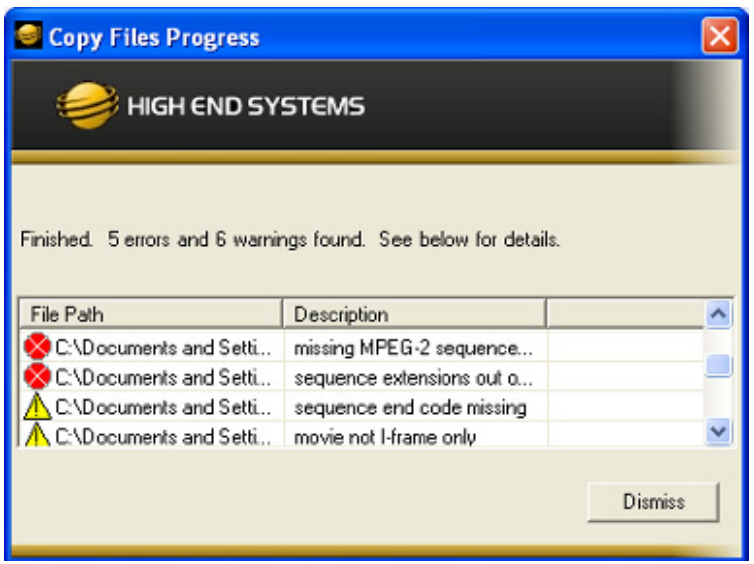
When you drag a content file (or folder) on to a server, a dialog shows the progress of the file copy process. If there is nothing wrong with the content, it copies to the fixture.

If warnings or errors are found, the CMA compiles the list of issues in the bottom half of the *Copy Files Progress* dialog.

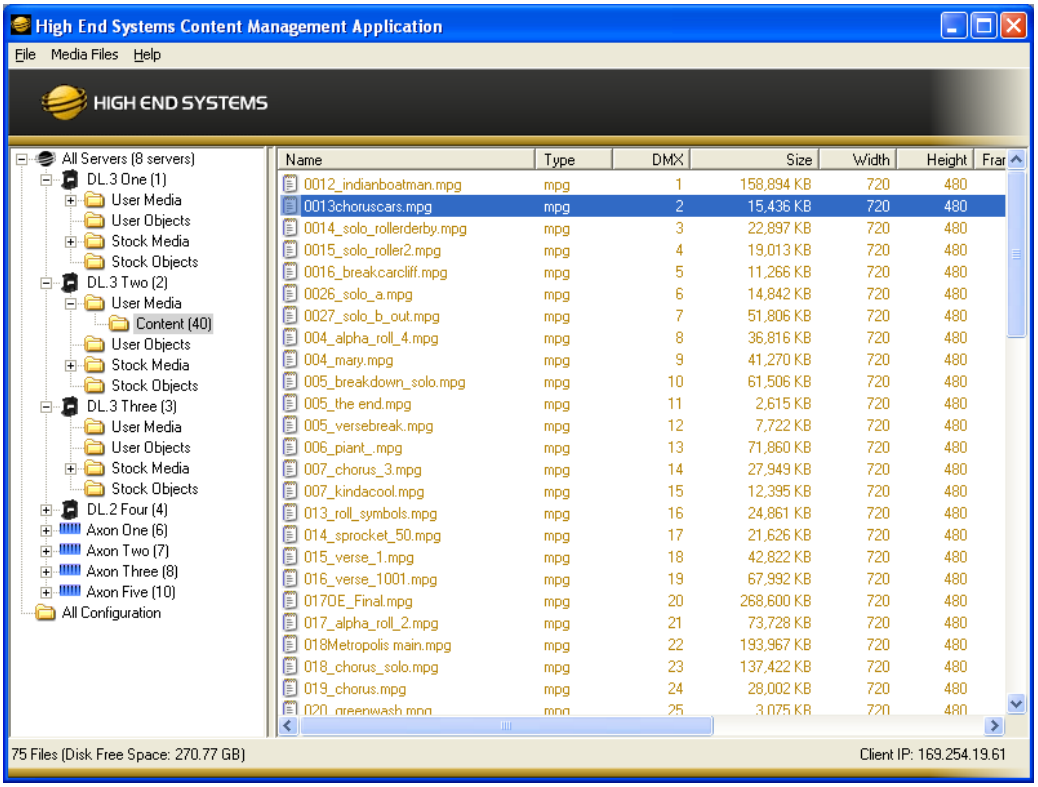


NOTE: ***Since the CMA executes the scanning/copying process for the entire group of folders/files in a single operation, it will not stop or pause during the process to dismiss the errors.***

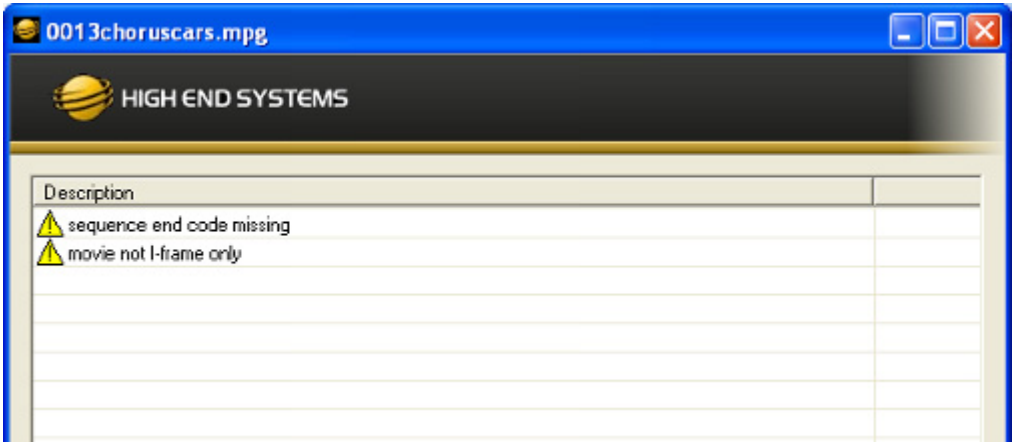
After the process has finished, the dialog will indicate the number of issues that it found and a listing of the affected files. After viewing the list, click on the **Dismiss** button to continue working with CMA.



The files with errors in a group of files will not be copied on to the server. Files with warnings will be copied. They will show up highlighted in yellow when viewed in the “Details” view in the CMA to indicate to the user that this file is problematic.


High End Systems Content Management Application
File Media Files Help
HIGH END SYSTEMS
All Servers (8 servers)
DL.3 One (1)
User Media
User Objects
Stock Media
Stock Objects
DL.3 Two (2)
User Media
Content (40)
User Objects
Stock Media
Stock Objects
DL.3 Three (3)
User Media
User Objects
Stock Media
Stock Objects
DL.2 Four (4)
Axon One (6)
Axon Two (7)
Axon Three (8)
Axon Five (10)
All Configuration
Name Type DMX Size Width Height
0012_indianboatman.mpg mpg 1 158,894 KB 720 480
0013choruscars.mpg mpg 2 15,436 KB 720 480
0014_solo_rollerderby.mpg mpg 3 22,897 KB 720 480
0015_solo_roller2.mpg mpg 4 19,013 KB 720 480
0016_breakcarcliff.mpg mpg 5 11,266 KB 720 480
0026_solo_a.mpg mpg 6 14,842 KB 720 480
0027_solo_b_out.mpg mpg 7 51,806 KB 720 480
004_alpha_roll_4.mpg mpg 8 36,816 KB 720 480
004_mary.mpg mpg 9 41,270 KB 720 480
005_breakdown_solo.mpg mpg 10 61,506 KB 720 480
005_the end.mpg mpg 11 2,615 KB 720 480
005_versebreak.mpg mpg 12 7,722 KB 720 480
006_piant_.mpg mpg 13 71,860 KB 720 480
007_chorus_3.mpg mpg 14 27,949 KB 720 480
007_kindacool.mpg mpg 15 12,395 KB 720 480
013_roll_symbols.mpg mpg 16 24,861 KB 720 480
014_sprocket_50.mpg mpg 17 21,626 KB 720 480
015_verse_1.mpg mpg 18 42,822 KB 720 480
016_verse_1001.mpg mpg 19 67,992 KB 720 480
0170E_Final.mpg mpg 20 268,600 KB 720 480
017_alpha_roll_2.mpg mpg 21 73,728 KB 720 480
018Metropolis main.mpg mpg 22 193,967 KB 720 480
018_chorus_solo.mpg mpg 23 137,422 KB 720 480
019_chorus.mpg mpg 24 28,002 KB 720 480
020_greenwash.mpg mpg 25 3,075 KB 720 480
75 Files (Disk Free Space: 270.77 GB)
Client IP: 169.254.19.61

Double-clicking on the highlighted file will bring up another dialog describing the identified file error.



Content Loaded Prior to Version 1.5

Any content that was loaded prior to 1.5.0 will be scanned on the first boot of the server. Any files with warnings will be highlighted in yellow, and files with errors will be highlighted in red and automatically have their DMX address reset. This is done to ensure you are aware that content on the fixture is problematic and needs to be corrected.

Warnings

Warning Message	Description/Cause
Unknown start codes detected	User defined start codes encountered. Not all features of the bitstream may be available for playback. May effect playback performance.
Sequence end code missing	All MPEG video streams must end with a sequence end code. The absence of the sequence end code will not prevent playback, but could impact looping and seeking performance.
MPEG-1 movie detected	Bitstream is an MPEG-1 stream. The video should playback, but looping and seeking performance may be affected.
Audio stream detected	Audio data detected in the bitstream. The video should playback, but performance may be affected.
Program stream detected	Content must be encoded in Elementary streams. Program and Transport streams are not accepted. • The stream should playback, but looping and seeking performance will be affected. • The stream may have a delay when started. • Inframe and outframe functionality may be impaired.
Movie not I-frame only	The stream should play, but looping, seeking, inframe and outframe functionality may be affected.

Errors

Error Message	Description/Cause
Failed to find movie file	Can't play it if we can't find it.
Transport stream detected	Content must be encoded in Elementary streams. Program and Transport streams are not accepted.
No pictures between sequence headers detected	These errors are caused by: • data elements in the stream not being in the specified order, • data elements being present when they should not be • data elements not being present when they should be.
Group start code not followed by I-frame	
Forbidden frame coding detected	
DC intra-coded frames detected	
Reserved frame coding detected	
Missing MPEG-2 sequence extension header	

Error Message	Description/Cause
Sequence extensions out of place	These errors are caused by: • data elements in the stream not being in the specified order, • data elements being present when they should not be • data elements not being present when they should be.
Sequence display extensions out of place	
Quantization matrix extension out of place	
Copyright extension out of place	
Sequence scalable extension out of place	
Reserved 1 extension out of place	
Picture display extension out of place	
Picture coding extension out of place	
Picture spatial scalable extension out of place	
Picture temporal scalable extension out of place	
Camera parameters extension out of place	
ITU-T extension out of place	
Reserved 2 extension out of place	
Reserved 3 extension out of place	
Reserved 4 extension out of place	

NOTE:A newly uploaded file or folder will have a default DMX value of zero. If a naming conflict occurs, you will be prompted before overwriting the file.

Mac OS X: File transfer

SMB limitation is 4GB file size per transfer. What this means is more than 4GB of data may be transferred, but no file can be greater than 4GB.

Archiving User Content

An Archive/Image is a compressed file used to store media files, folders and object files along with valid identification DMX values. This Content Archive is used to backup User Content that can be restored to any media server.

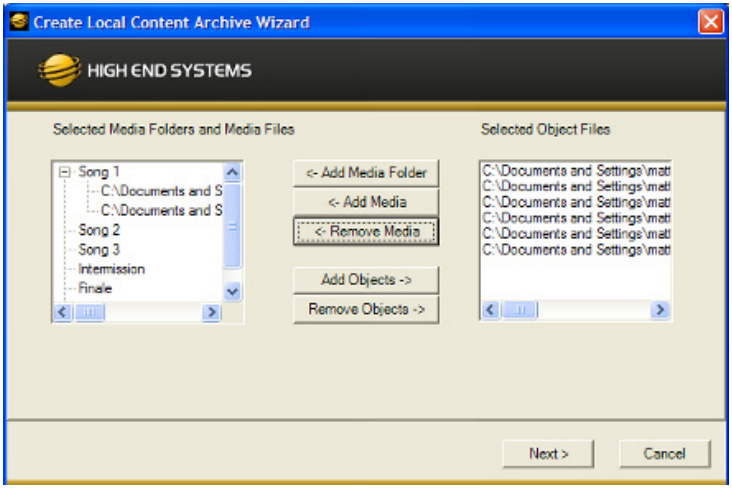
Using Local Archives to Prepare Content Offline

You can create a Local Archive of files stored on your hard drive to be deployed to a server at another time. This lets you work on organizing files for a specific show offline and then upload it to a server at a later date.

Creating a Local Archive

For CMA Running Windows OS

1. Under the **File** menu, select **Create Local Archive** to launch the archiving wizard.
2. Click on **Add Media Folder.** This will add a media folder to the left-hand column named “MyMedia0”. Each successive media folder will be named “MyMedia1, MyMedia2, and so forth. You can rename these folders with a single click on the folder name.



3. After creating a folder and renaming it (if you wish), highlight the folder to add media files.
4. Click **Add Media**. This will bring up a file browser window that will allow you to navigate to the spot on your hard drive containing the media you want to add. You can add single files or multiple files. To add multiple files, hold down shift and select multiple media files with your mouse.
5. Click **Add Objects** if you wish to add custom 3-D objects to the archive. This will again bring up a file browser window to navigate to your 3-D objects. Any 3-D objects added will appear in the right hand column of the wizard. 3-D objects do not get added to folders.
6. Click **Next** at the bottom of the wizard. This will take you to another screen where you choose where to save and what to name your archive.
7. Click **Browse** to navigate to where you want to save and name your archive.
8. Click **Next.** Your archive will then be created.

NOTES: The Remove Media and Remove Object buttons can be used to remove media files and objects from the wizard when creating the archive.

Currently, the archive will not be created unless each media folder created has at least one media file in it.

All media folders, files and objects will be assigned DMX addresses in alphabetical fashion.

For CMA Running Mac OS

To create a Local Archive, you must first create the folder structure recognized by the CMA. The Creative Local Archive compresses these files into a .dlc format that can be recognized for uploading. Use the following folder structure in preparing files for a local Archive:

- A top level folder, which contains a Media and Objects folder.
- The Media folder must contain subfolders, and valid files may go into those subfolders.
- Only objects with a .x extension are allowed in the Objects folder (no subfolders).

Creating Content Backup Archive

Backups are created using the **Content Archive** feature. An Content Archive file is a compressed file containing all the User Content from a single fixture along with the assigned DMX values for folders and files.

To create a Content Archive:

1. In the CMA Client Window select **All Server** in the left pane.
2. Select the Server with the content you want to backup in the right pane.
3. Select **Create Content Archive** from the **Media Files** or **Objects** drop down menu or the right click popup list.

Deploying a Content Archive

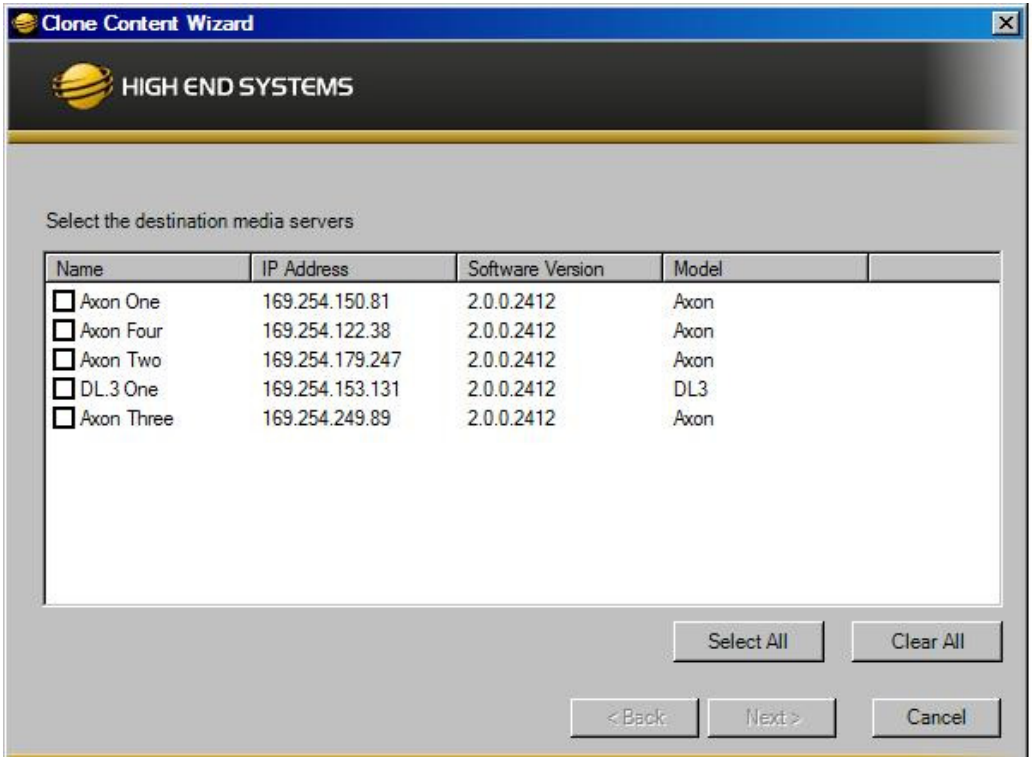
Deploying the Content Archive you created restores the user content to a fixture. To replicate this content to other fixtures on the link, use the **Clone Content** feature (see *Cloning User Content* on page 239).

Cloning User Content

Cloning is a file transfer operation where all the User Content of a single fixture is replicated across one or more other fixtures. Cloning preserves all user content naming and DMX values. This allows you, for example, to send the custom content for a specific show to all the fixtures used in that show with one operation.

To clone user content:

1. In the CMA Client Window select **All Server** in the left pane.
2. Select the Server with the content you want to clone in the right pane.
3. Select **Clone Content** from the **Media Files** or **Objects** drop down menu or the right click popup list. A Clone Content Wizard lets you select one or more servers on the fixture network as the destination for cloned content.

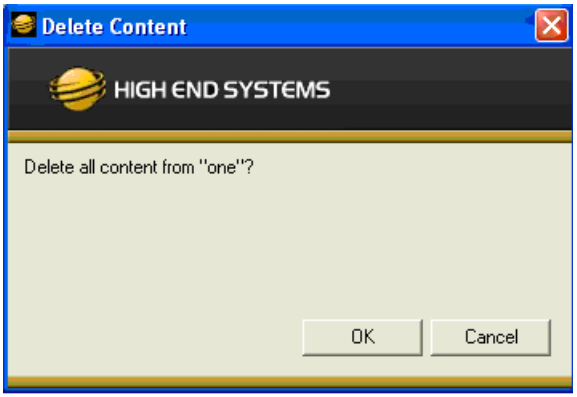


The cloning process erases all destination server(s) user content and replaces it with the selected server's user content. Stock content is unaffected.

Deleting Content

To delete ***all*** User Content from a server:

1. In the CMA Client Window select **All Server** in the left pane.
2. Select the Server with the content you want to delete in the right pane.
3. From the drop down menu or the right-click popup list, select **Delete Content.** A dialog box OKs/cancels the action.



DMX Summary

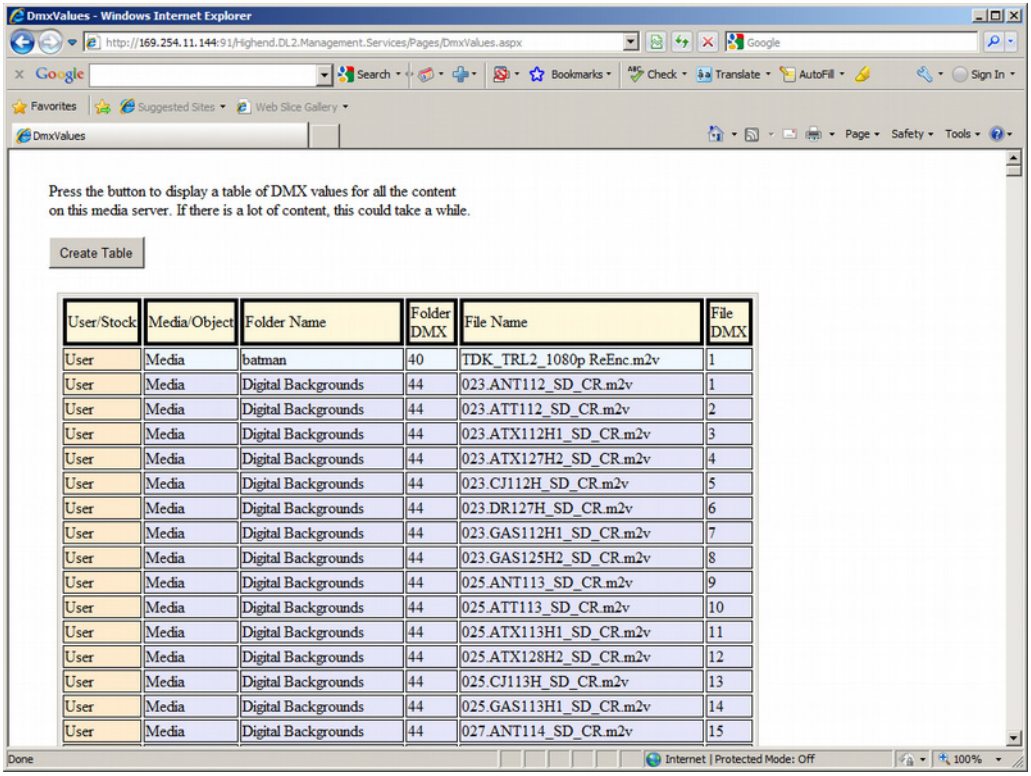
The DMX Summary lets you view all the content for a single server in a table format with the following details:

- Whether the content is a **User** Media file/folder, a **Stock** Media file/folder, or a **Object**
- The associated **Folder Name** for media files
- The **Folder DMX** value for media files
- The **File Name** for media or object files
- The **File DMX** value for media or object files

To view the DMX summary table:

1. Select **All Servers** from the left pane of the CMA Client Window.
2. Select a Server in the right pane
3. Select DMX Summary from the drop down menu or the right-click popup list.

4. Press the **Create Table** button on the screen to build the summary table.


DmxValues - Windows Internet Explorer
http://169.254.11.144:91/Highend.DL2.Management.Services/Pages/DmxValues.aspx
DmxValues
Press the button to display a table of DMX values for all the content
on this media server. If there is a lot of content, this could take a while.
Create Table
Done
Internet | Protected Mode: Off
100%

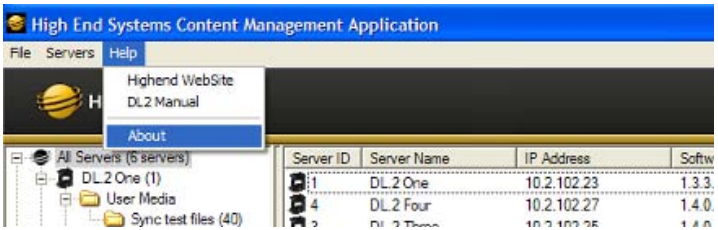
User/Stock	Media/Object	Folder Name	Folder DMX	File Name	File DMX
User	Media	batman	40	TDK_TRL2_1080p ReEnc.m2v	1
User	Media	Digital Backgrounds	44	023.ANT112_SD_CR.m2v	1
User	Media	Digital Backgrounds	44	023.ATT112_SD_CR.m2v	2
User	Media	Digital Backgrounds	44	023.ATX112H1_SD_CR.m2v	3
User	Media	Digital Backgrounds	44	023.ATX127H2_SD_CR.m2v	4
User	Media	Digital Backgrounds	44	023.CJ112H_SD_CR.m2v	5
User	Media	Digital Backgrounds	44	023.DR127H_SD_CR.m2v	6
User	Media	Digital Backgrounds	44	023.GAS112H1_SD_CR.m2v	7
User	Media	Digital Backgrounds	44	023.GAS125H2_SD_CR.m2v	8
User	Media	Digital Backgrounds	44	025.ANT113_SD_CR.m2v	9
User	Media	Digital Backgrounds	44	025.ATT113_SD_CR.m2v	10
User	Media	Digital Backgrounds	44	025.ATX113H1_SD_CR.m2v	11
User	Media	Digital Backgrounds	44	025.ATX128H2_SD_CR.m2v	12
User	Media	Digital Backgrounds	44	025.CJ113H_SD_CR.m2v	13
User	Media	Digital Backgrounds	44	025.GAS113H1_SD_CR.m2v	14
User	Media	Digital Backgrounds	44	027.ANT114_SD_CR.m2v	15

Upgrading Software

Upgrade Management lets you upgrade the media server application and system firmware.

Verifying Software Versions

Running the latest version of both the CMA software and the media server software will ensure that you get the best performance from the fixtures on your network.



To verify the CMA version, select **About** from the **Help** drop down menu. The media server software version is displayed for each server on the network in the All Servers view.

NOTE: Although running different versions of software on servers is not prohibited, it is highly recommended that all servers on the network be running the same software version.

Upgrading the CMA Software

Close the CMA before upgrading the CMA software. To Upgrade software:

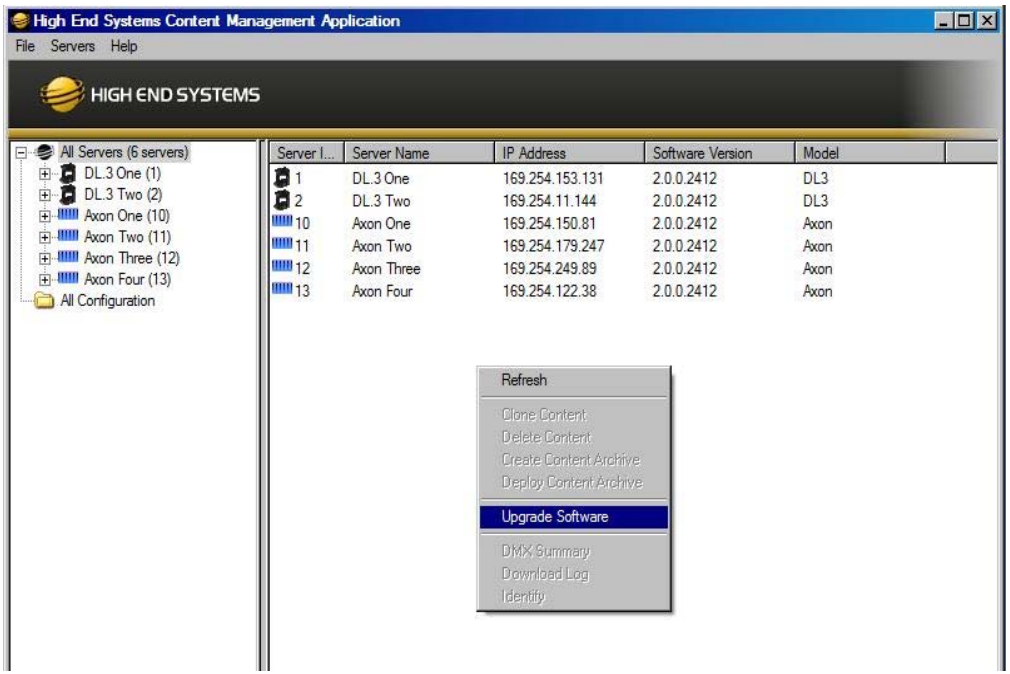
1. Download the latest version of the application from the Support section of the High End Systems website (www.highend.com). A download wizard simplifies installation on your personal computer.
2. A dialog box will give you the option to Run or Save the application. Pressing ***Run*** automatically uninstalls any existing CMA version on your hard drive and installs the new version.

Upgrading Server Software

The server software for Digital Lights and Axon media servers can only be uploaded to fixtures from the CMA. You must first save the latest version of the software from the High End Systems website (www.highend.com) to your hard drive and then use the CMA to upload it to any media server on your link. To Upgrade Server Software:

1. Using your internet browser, select the latest version from the support section of the High End Systems website. A dialog box will give you the option to ***Save***.
2. Select the location and press ***Save*** again to put a copy of the Fixture software on your local drive.

3. Click on **All Servers** in the left pane of the CMA Window.

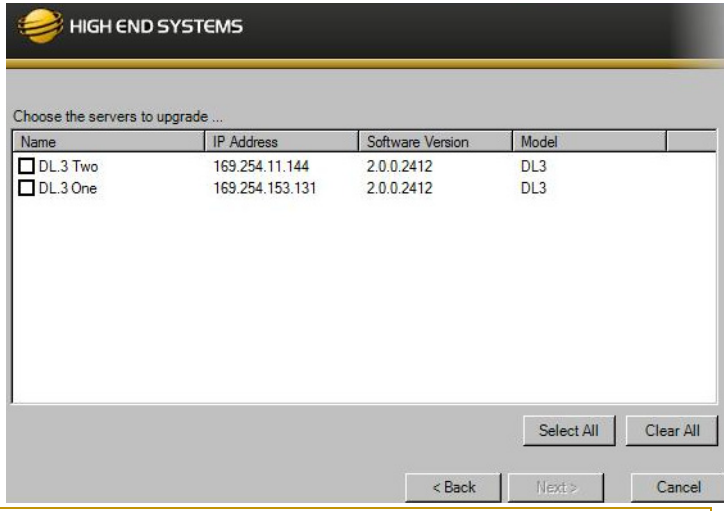


4. Right click anywhere in the CMA Window or use the Server's pull down menu to select **Upgrade Software**. The Upgrade Wizard will prompt you to browse to the location where you saved a copy of latest version.

5. After locating the upgrade file, press Next. The Upgrade Wizard displays a list of all servers connected to the fixture network.

6. Click in the box to the left of the server name to select a server(s) for upgrading.

7. Click **Next** to continue upgrade. The server will reboot after upgrading the software.



Mac OS X: Upgrading Software

To upgrade multiple servers, select multiple fixtures from the All Servers list.

Viewing Server Configuration

The CMA lets you remotely view and modify fixture settings.Some settings like Lamp Hours, Software Versions, etc. are view only. Other settings such as Fixture ID, various Projector settings, DMX Start Channel, etc. can be modified (configured).

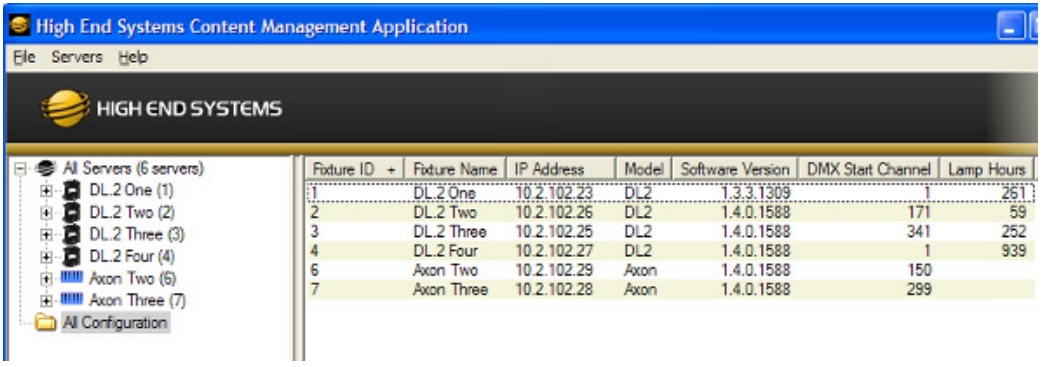
NOTE: All of these settings are also available for DL.3 and DL.2 fixtures through the Digital Light onboard menu system.

The CMA also has some additional configuration features that let you:

- Assign a name to servers connected over the network for easier identification of servers on your network.
- Compare all the Configuration Items of a certain type for a group of fixtures. For example, viewing the DMX Start Channels of all the fixtures on a network.
- Control monitor display settings for Axon media servers.

Viewing Current Configuration of All Servers

To view configuration information for all Servers on the network, select All Configurations in the left pane. The right pane now displays configuration values for all the media servers on the fixture link in a sortable table. Click in the column heading to sort by that column's values. A + symbol appears in the "sort by" column heading.

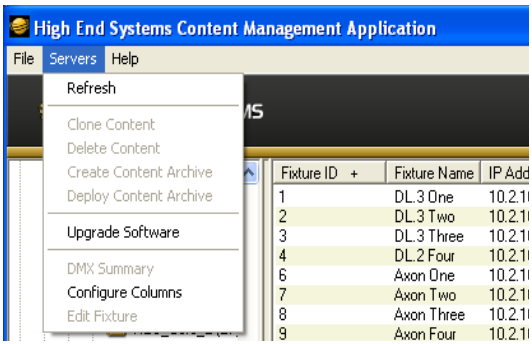

High End Systems Content Management Application
File Servers Help
HIGH END SYSTEMS
All Servers (6 servers)
DL.2 One (1)
DL.2 Two (2)
DL.2 Three (3)
DL.2 Four (4)
Axon Two (6)
Axon Three (7)
All Configuration
Fixture ID + | Fixture Name | IP Address | Model | Software Version | DMX Start Channel | Lamp Hours
1 | DL.2 One | 10.2.102.23 | DL2 | 1.3.3.1309 | 1 | 261
2 | DL.2 Two | 10.2.102.26 | DL2 | 1.4.0.1588 | 171 | 59
3 | DL.2 Three | 10.2.102.25 | DL2 | 1.4.0.1588 | 341 | 252
4 | DL.2 Four | 10.2.102.27 | DL2 | 1.4.0.1588 | 1 | 939
6 | Axon Two | 10.2.102.29 | Axon | 1.4.0.1588 | 150
7 | Axon Three | 10.2.102.28 | Axon | 1.4.0.1588 | 299

The example above contains the following information for one or all servers:

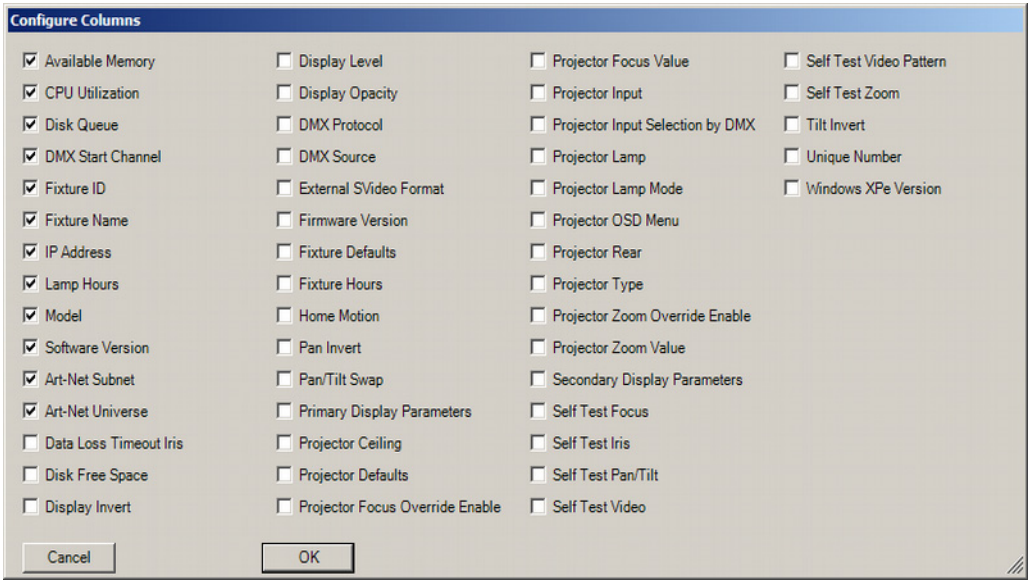
- The Fixture ID from 1-255
- The Fixture Name you have assigned
- The IP Address
- Model type
- The DMX Start Channel currently assigned to each server
- The current lamp hours for each server

Configuring Columns

Select which columns are present by selecting **Configure Columns** from the **Servers** menu in the menu bar or by right clicking anywhere in the main pane of the CMA.



Once you select **Configure Columns**, you can view a list of all possible columns. Choose which columns to view by either checking or un-checking each selection. Once you have selected the columns you want to display, click on OK.

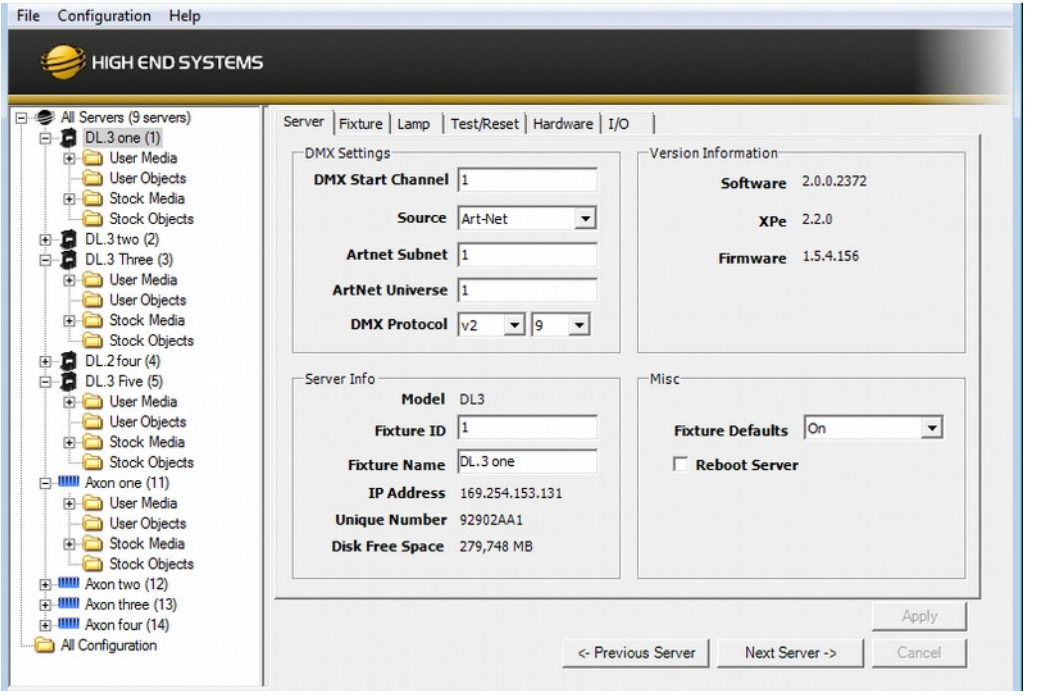


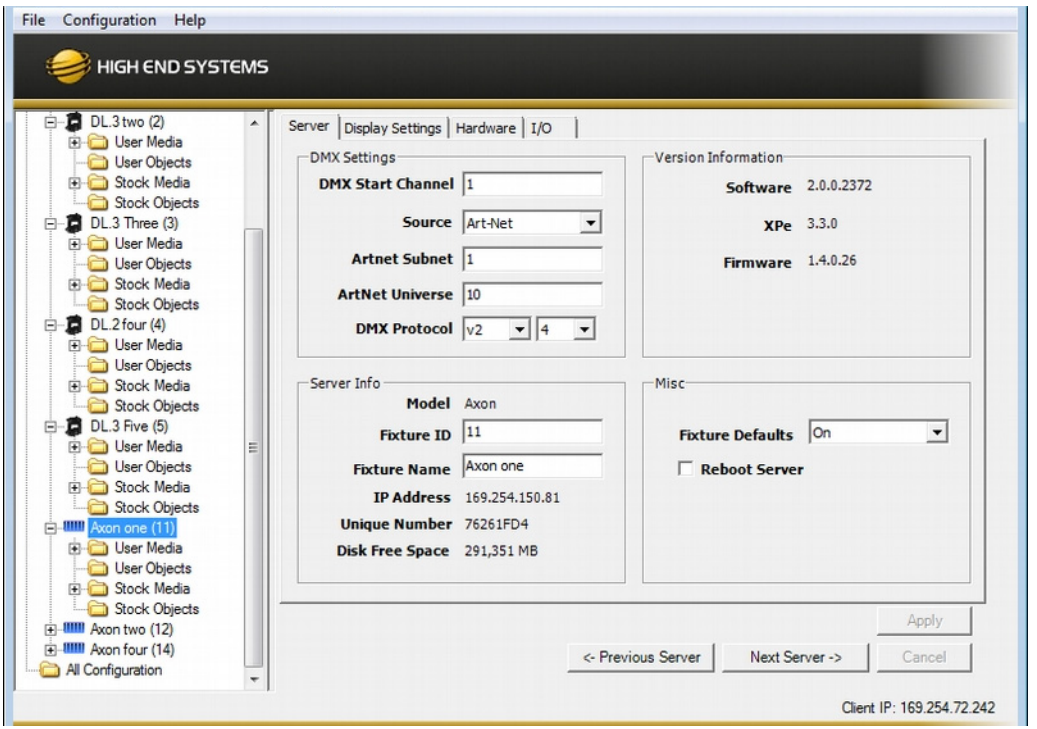
Re-Order Columns

You also have the option to change the order that the columns are displayed. Left-click on the head of the column you wish to move, hold down the mouse button and drag the column to the desired position. Releasing the mouse button will move that column to the new location.

Viewing Individual Fixture Configuration Values

To view configuration information for a individual server, click on **All Servers** in the left pane of the CMA window and select the + to view all the servers on the fixture network. Select a server in the left pane to view its configuration information in the right pane. Configuration information is grouped under tabs in the right pane. Fields are provided for all editable configuration values.The number of tabs is determined by the model selected. DL.3 and DL.2 fixtures have six tabs while Axon media servers have four.


File Configuration Help
HIGH END SYSTEMS
All Servers (9 servers)
DL.3 one (1)
User Media
User Objects
Stock Media
Stock Objects
DL.3 two (2)
DL.3 Three (3)
User Media
User Objects
Stock Media
Stock Objects
DL.2 four (4)
DL.3 Five (5)
User Media
User Objects
Stock Media
Stock Objects
Axon one (11)
User Media
User Objects
Stock Media
Stock Objects
Axon two (12)
Axon three (13)
Axon four (14)
All Configuration
Server Fixture Lamp Test/Reset Hardware I/O
DMX Settings
DMX Start Channel 1
Source Art-Net
Artnet Subnet 1
ArtNet Universe 1
DMX Protocol v2 9
Version Information
Software 2.0.0.2372
XPe 2.2.0
Firmware 1.5.4.156
Server Info
Model DL3
Fixture ID 1
Fixture Name DL.3 one
IP Address 169.254.153.131
Unique Number 92902AA1
Disk Free Space 279,748 MB
Misc
Fixture Defaults On
Reboot Server
Apply
<- Previous Server
Next Server ->
Cancel


File Configuration Help
HIGH END SYSTEMS
DL.3 two (2)
User Media
User Objects
Stock Media
Stock Objects
DL.3 Three (3)
User Media
User Objects
Stock Media
Stock Objects
DL.2 four (4)
User Media
User Objects
Stock Media
Stock Objects
DL.3 Five (5)
User Media
User Objects
Stock Media
Stock Objects
Axon one (11)
User Media
User Objects
Stock Media
Stock Objects
Axon two (12)
Axon four (14)
All Configuration
Server Display Settings Hardware I/O
DMX Settings
DMX Start Channel 1
Source Art-Net
Artnet Subnet 1
ArtNet Universe 10
DMX Protocol v2 4
Version Information
Software 2.0.0.2372
XPe 3.3.0
Firmware 1.4.0.26
Server Info
Model Axon
Fixture ID 11
Fixture Name Axon one
IP Address 169.254.150.81
Unique Number 76261FD4
Disk Free Space 291,351 MB
Misc
Fixture Defaults On
Reboot Server
Apply
<- Previous Server
Next Server ->
Cancel
Client IP: 169.254.72.242

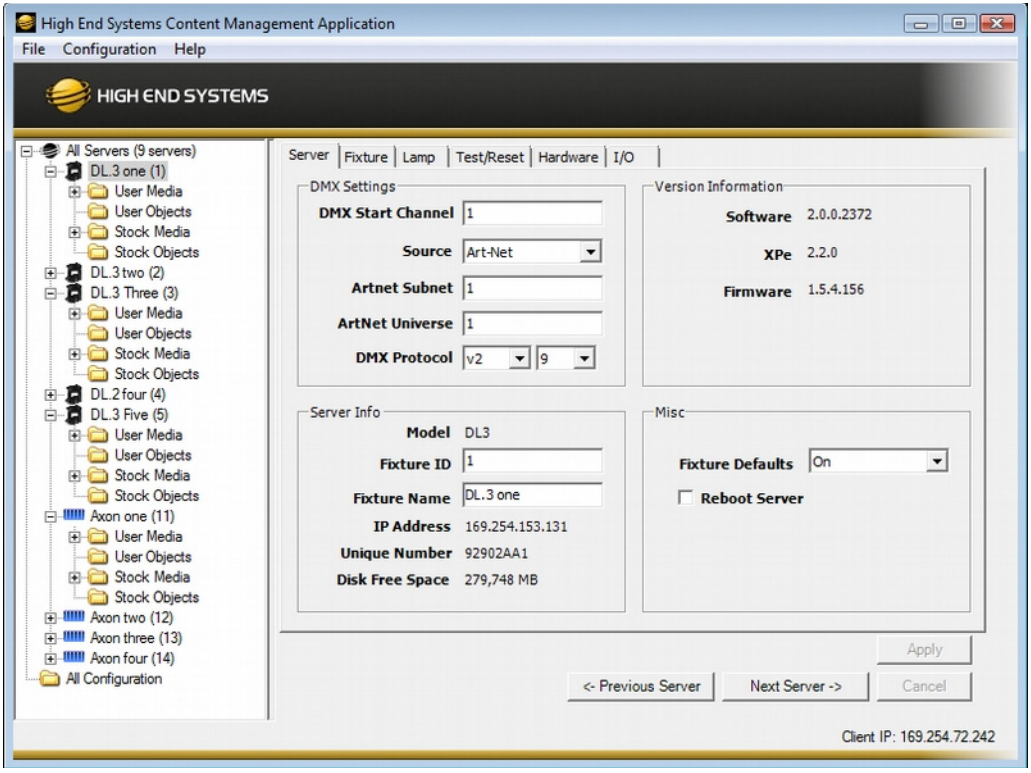
Mac OS X: Viewing Server Configuration

To access Server Configuration information for an individual server, select the Configuration option under the individual server.

DL.3 and DL.2 Media Server Configuration Options

DL.3 and DL.2 fixtures include configuration options for the internal projector, the lamp, the menu display and motion features. The six tabs are labeled Server, Fixture, Lamp, Test/Reset, Hardware and I/O.

Server Tab



DMX Settings

Configuration Item	Configuration Value Options	
DMX Start Channel	1-512	
DMX Source	**DMX512** or **Art-Net**	
Art-Net Subnet	0-16	
Art-Net Universe	0-16	
DMX Protocol	V1 V2	Sets graphic objects from 1-9

Server Info

Configuration Item	Configuration Value Options
Model	Read only
Fixture ID	1-255
Fixture Name	Allows fixture name of up to 26 characters
IP Address	Read only assigned to that unit by the router or Auto IP
Unique Number	Read only assigned by factory
Disk Free Space	Read only

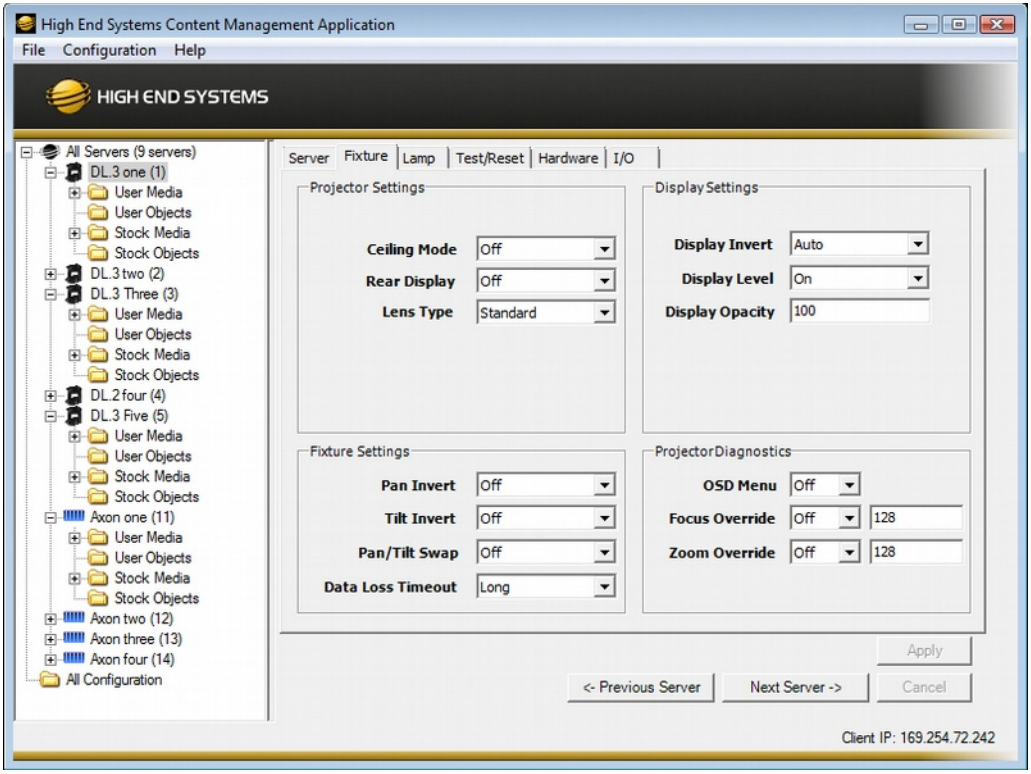
Version Info

Configuration Item	Configuration Value Options
Software	Read only
XPe	Read only
Firmware	Read only

Miscellaneous

Configuration Item	Configuration Value Options
Fixture Defaults	**On** restores fixture defaults **Off** displays whenever defaults has been changed
Reboot Server	Check **Reboot** to restart the internal graphics engine

Fixture Tab



Projector Settings

Configuration Item	Configuration Value Options
Ceiling Mode	**On** accesses the projector menu to rotate the image 180° **Off** reverts to original orientation
Rear Display	**On** accesses projector menu to invert the projected image **Off** reverts to original orientation
Lens Type	Select currently installed lens from **Standard**, **Long Throw**, **Ultra Long Throw**, or **Wide Angle** for DL.3 fixtures. *NOTE: This option is greyed out for DL.2 fixtures.*

Fixture Settings

Configuration Item	Configuration Value Options
Pan Invert	**On** Inverts pan positioning **Off** reverts to default position
Tilt Invert	**On** Inverts Tilt positioning **Off** reverts to default position
Pan/Tilt Swap	**On** swaps pan and tilt positioning **Off** reverts to default positioning

Configuration Item	Configuration Value Options
Data Loss Timeout	Closes iris when system stops receiving DMX data: **Long** = 5 minute delay **Short** = 5 second delay

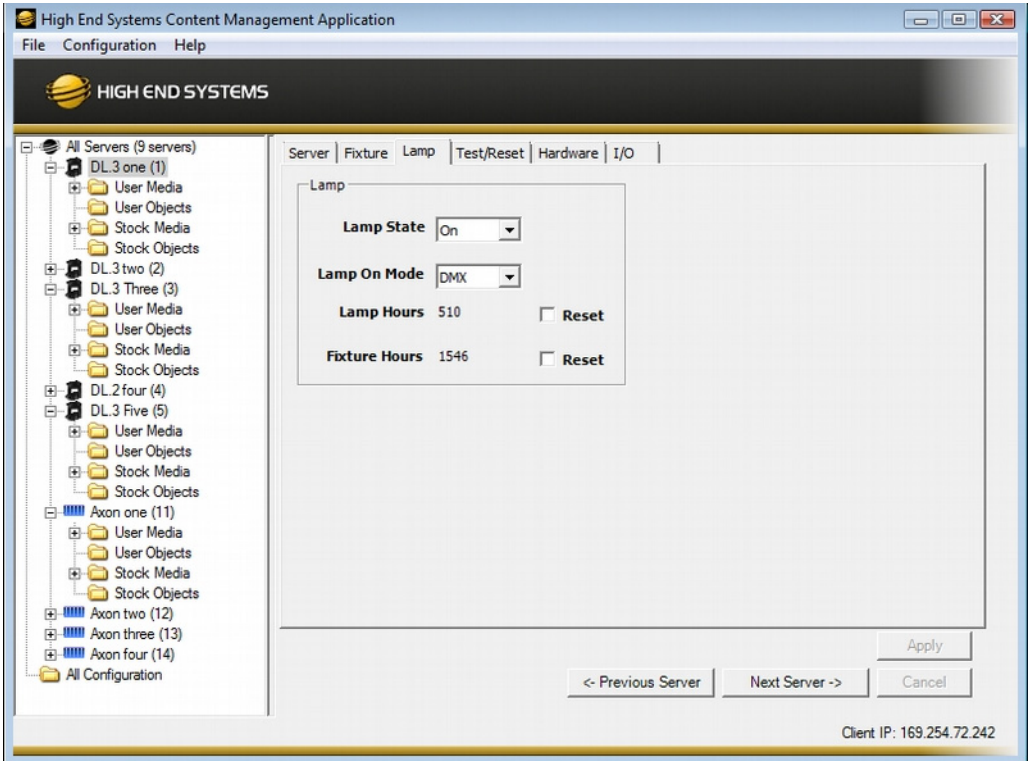
Display Settings

Configuration Item	Configuration Value Options
Display Invert	**On** manually inverts display, **Off** reverts to default display orientation, **Auto** automatically inverts display when fixture is turned more than 90 degrees vertically.
Display Level	**Off** turns off display. Touching any button turns it back on. **Bright** = full brightness level Preview = displays currently selected content
Display Opacity	0-100 sets the preview display opacity from 0-100%

Projector Diagnostics

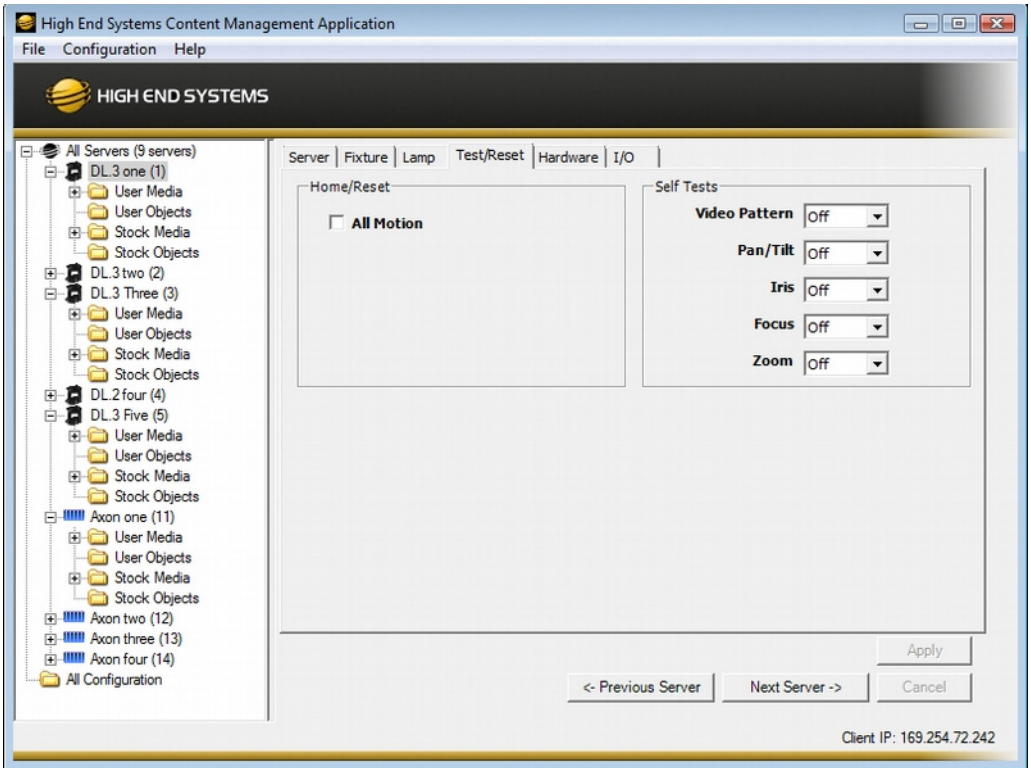
Configuration Item	Configuration Value Options
OSD Menu	**On** accesses the projector's menu navigation buttons **Off** reverts to Fixture menu
Focus Override	**On** selects manual focus. Value field = **0-255**
	Off resets to DMX control
Zoom Override	**On** selects manual zoom. Value field = **0-255**
	Off resets to DMX control

Lamp Tab



Configuration Item	Configuration Value Options
Lamp State	On manually turns projector lamp on Off manually turns projector lamp off
Lamp On Mode	**Always On** turns lamp on when the fixture is plugged in **Manual** turns lamp on only if the Lamp is set to **On** **DMX** turns lamp on if DMX is present
Lamp Hours	**Read Only**. Select **Reset** to restore Lamp hours to 0
Fixture Hours	**Read Only**. Select **Reset** to restore Fixture hours to 0

Test/Reset Tab



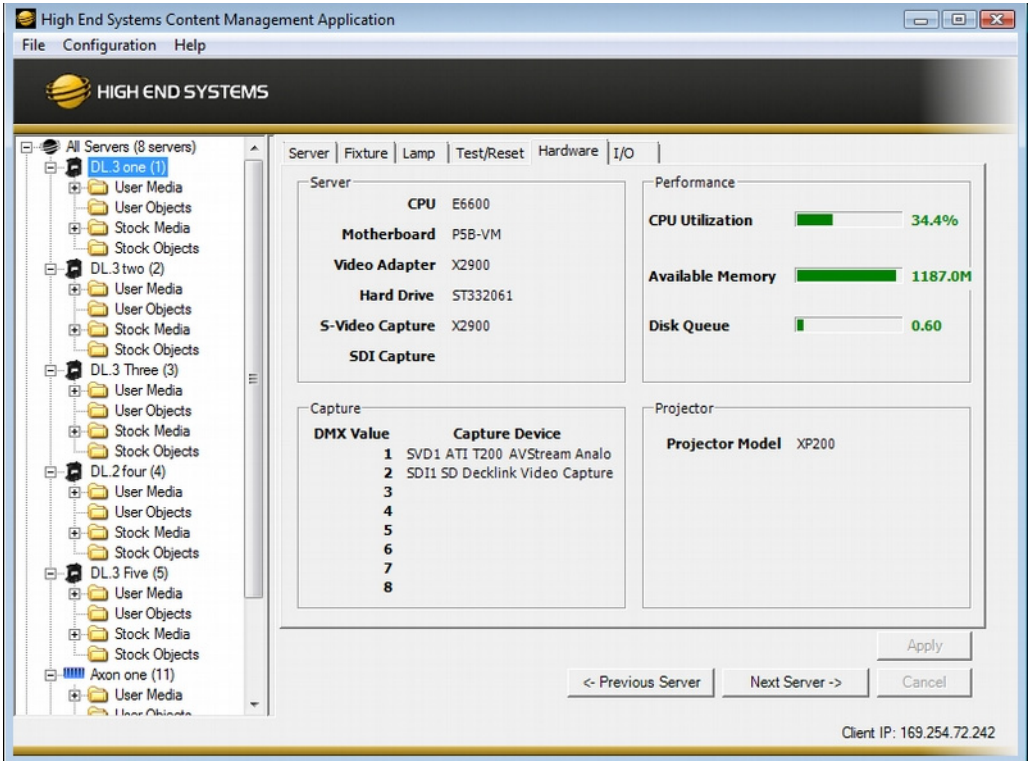
Home/Reset

Configuration Item	Configuration Value Options
All Motion	Select to start automatic mechanical reset for all motion functions.

Self Tests

Configuration Item	Configuration Value Options
Video Pattern	**1** displays graphic object with texture for the number of graphic layers you have defined **2** alternates between an alignment grid and a color calibration screen
Pan/Tilt	**On** tests Pan and Tilt mechanical functionality **Off** stops self test
Iris	**On** tests Iris mechanical functionality **Off** stops self test
Focus	**On** tests focus mechanical functionality Off stops self test
Zoom	**On** tests Zoom mechanical functionality Off stops self test

Hardware Tab



Server

Configuration Item	Configuration Value Options
All CPU	Read Only displays current hardware configuration
Motherboard	
Video Adapter	
Hard Drive	
S-Video Capture	
SDI Capture	

Performance

Configuration Item	Configuration Value Options
CPU Utilization	Gauges display available resources remaining. This can help with balancing additional layers with the capabilities for the hardware configuration of this device.
Available Memory	
Disk Queue	

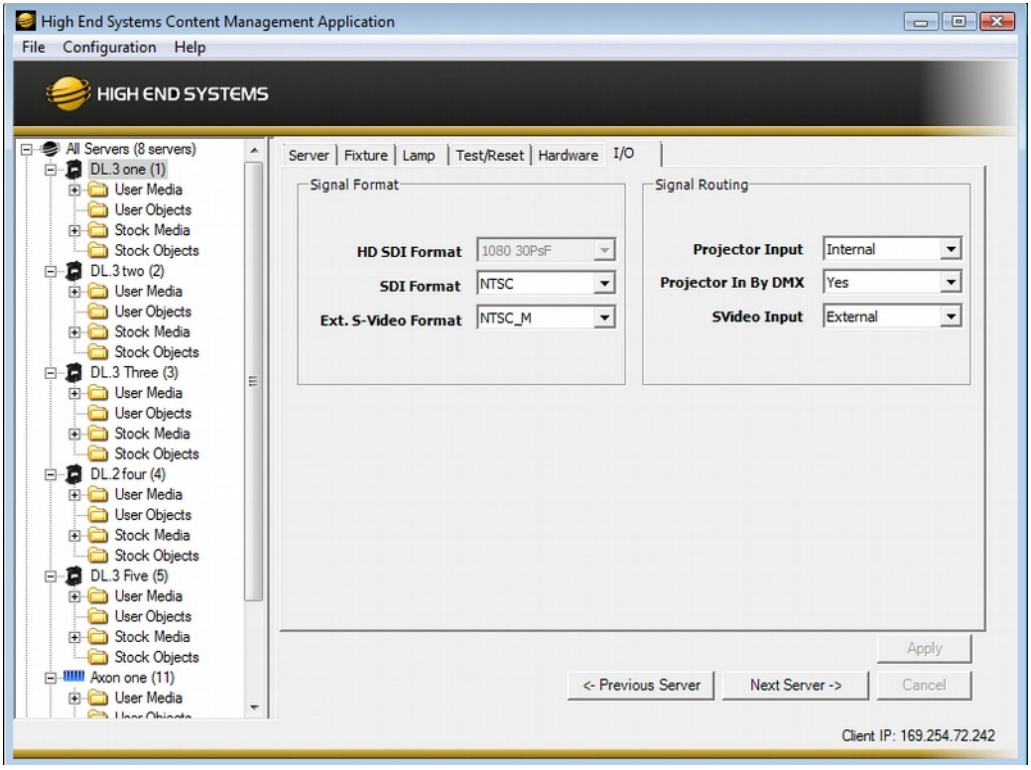
Capture

Configuration Item	Configuration Value Options
DMX Value and Capture Device	Displays configured capture devices at DMX values 1–8.

Projector

Configuration Item	Configuration Value Options
Projector Model	Read Only

I/O Tab



Signal Format

Configuration Item	Configuration Value Options
SDI 1t	Format options vary depending on the cards installed in this device.
SDI 2 *(inactive in DL.3F model)*	
Ext S-Video Format *(inactive in DL.3F model)*	NTSC_M NTSC_MJ PAL_B PAL_D PAL_GPAL_H PAL_I PAL_M PAL_N SECAM_B SECAM_D SECAM_G SECAM_H SECAM_K SECAM_K1 SECAM_L SECAM_L1

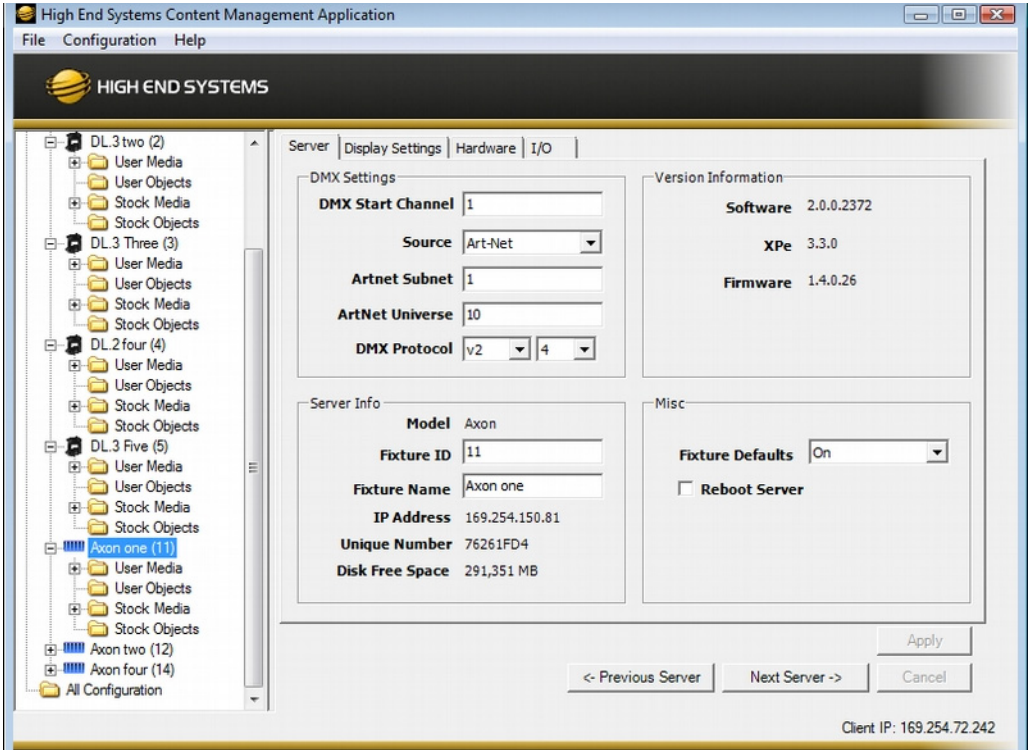
Signal Routing

Configuration Item	Configuration Value Options
Projector Input	Internal External
Projector In By DMX	Yes No
SVideo Input	Internal External

Axon Media Server Configuration Options

Axon configuration options are grouped under a Server tab and a Display Settings tab.

Server Tab



DMX Settings

Configuration Item	Configuration Value Options	
DMX Start Channel	1-512	
DMX Source	**DMX512** or **Art-Net**	
Art-Net Subnet	0-16	
Art-Net Universe	0-16	
DMX Protocol	V1 V2	Sets graphic objects from 1-9

Server Info

Configuration Item	Configuration Value Options
Model	Read only
Fixture ID	1-255
Fixture Name	Allows fixture name of up to 26 characters
IP Address	Read only assigned to that unit by the router or Auto IP

Configuration Item	Configuration Value Options
Unique Number	Read only assigned by factory
Disk Free Space	Read only in MB

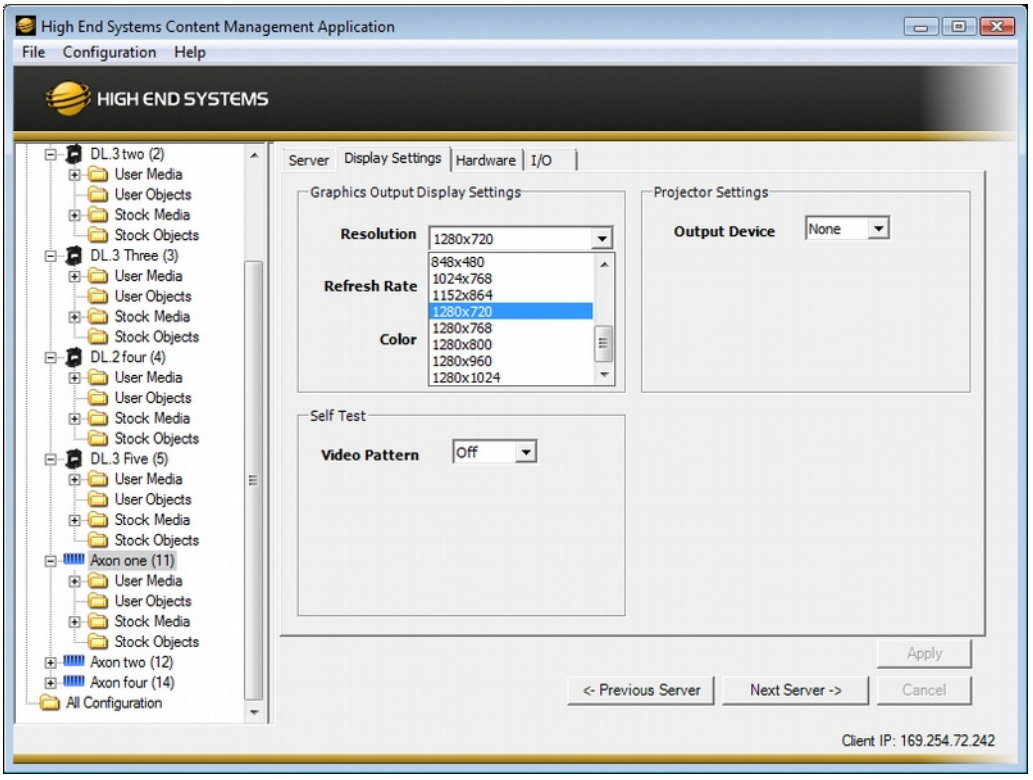
Version Info

Configuration Item	Configuration Value Options
Software	Read only
XPe	Read only
Firmware	Read only

Miscellaneous

Configuration Item	Configuration Value Options
Fixture Defaults	**On** restores fixture defaults **Off** displays whenever defaults has been changed
Reboot Server	Check **Reboot** to restart the internal graphics engine

Display Settings Tab



Graphics Output Display Settings

Configuration Item	Configuration Value Options
Resolution	Options in the drop-down lists are automatically populated by the Axon software for the specific display device attached.
Refresh Rates	
Color	

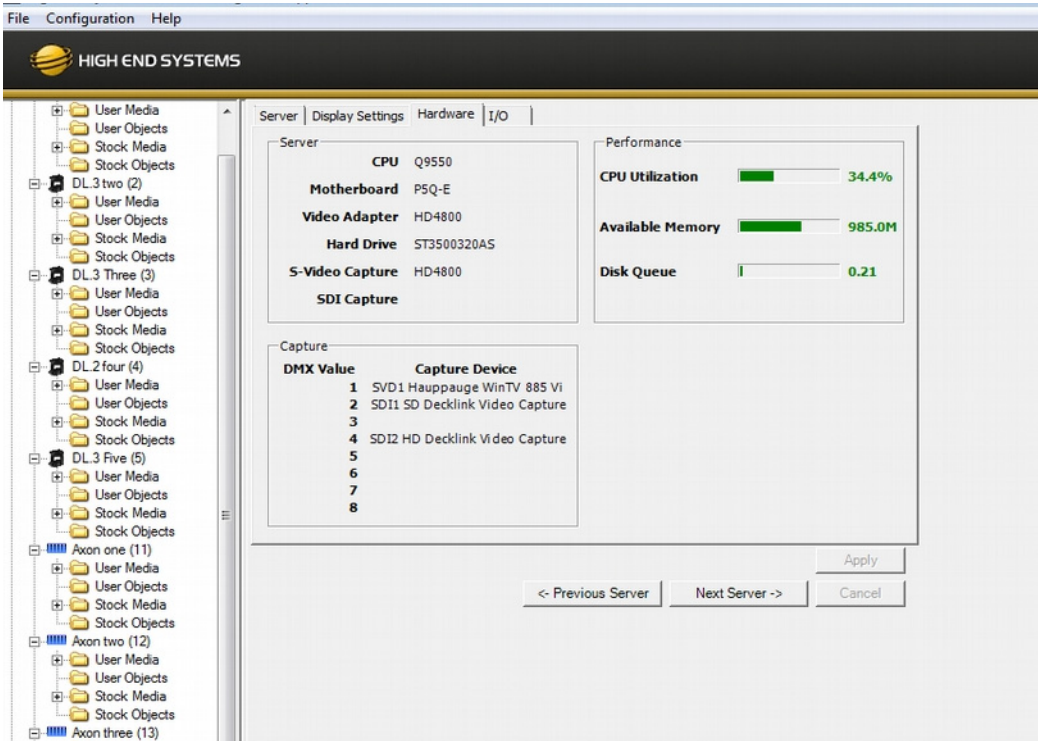
Projector Settings

Configuration Item	Configuration Value Options
Output Device	Read Only displays projector model

Self Tests

Configuration Item	Configuration Value Options
Video Pattern	**1** displays graphic object with texture for the number of graphic layers you have defined **2** alternates between an alignment grid and a color calibration screen

Hardware Tab



Server

Configuration Item	Configuration Value Options
All CPU	Read Only displays current hardware configuration
Motherboard	
Video Adapter	
Hard Drive	
S-Video Capture	
SDI Capture	

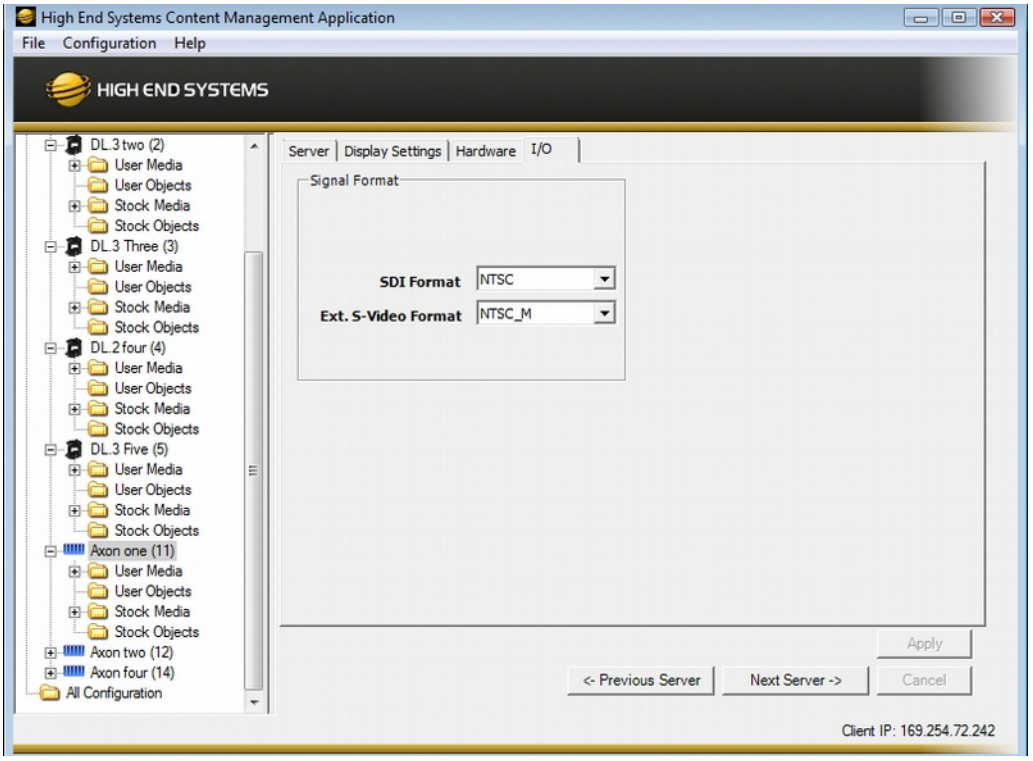
Performance

Configuration Item	Configuration Value Options
CPU Utilization	Gauges display available resources remaining. This can help with balancing additional layers with the capabilities for the hardware configuration of this device.
Available Memory	
Disk Queue	

Capture

Configuration Item	Configuration Value Options
DMX Value and Capture Device	Displays configured capture devices at DMX values 1–8.

I/O Tab



Signal Format

Configuration Item	Configuration Value Options
SDI 1t	Format options vary depending on the cards installed in this device.
SDI 2	
Ext S-Video Format	NTSC_M NTSC_MJ PAL_B PAL_D PAL_GPAL_H PAL_I PAL_M PAL_N SECAM_B SECAM_D SECAM_G SECAM_H SECAM_K SECAM_K1 SECAM_L SECAM_L1

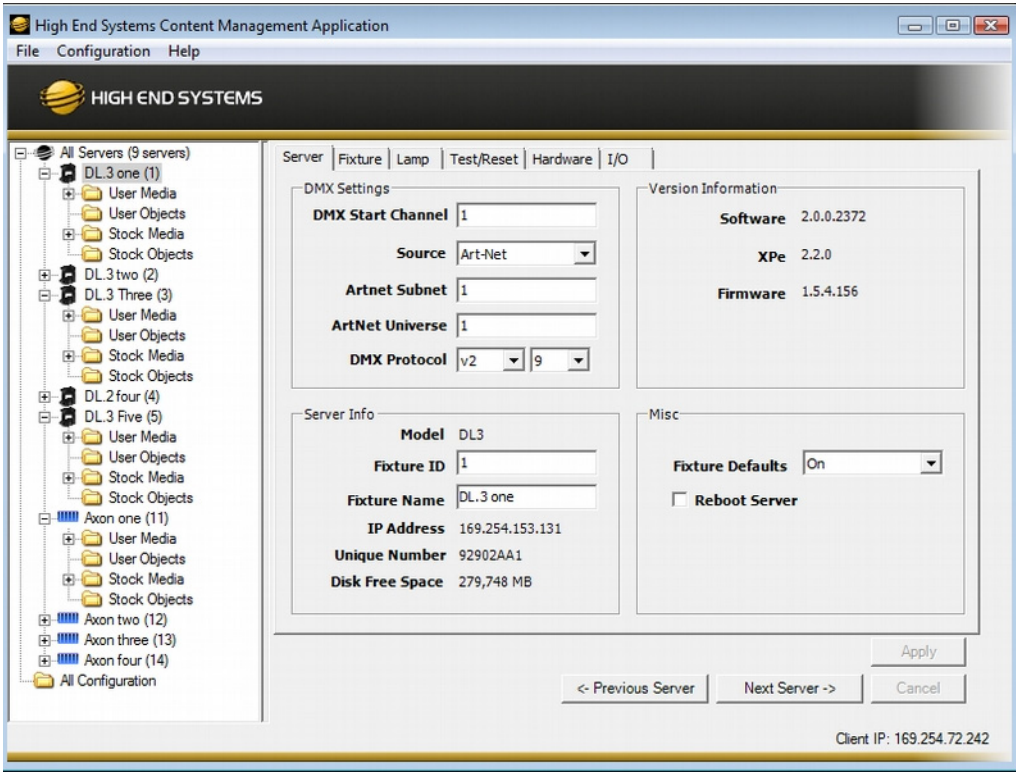
Configuration Example

Before programming a Digital Light fixture or the Axon media server from a DMX512 console, you need to:

- Identify the DMX Source for the fixture
- Select the Protocol type to determine the DMX channel footprint this fixture will utilize
- Select a Fixture Number to identify this Axon on the Ethernet link (required if you will be synchronizing output between fixtures).
- Assign a valid Start Channel (the first channel in the unique range of DMX channels designated by the console for this Axon)

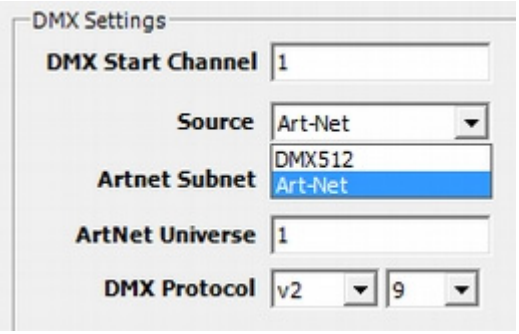
All these selections can be made in the **Server** tab for all models of media servers.

1. To view configuration information for a individual server, click on **All Servers** in the left pane of the CMA window and select the + to view all the servers on the fixture network. Select a server in the left pane to view its configuration information in the right pane.



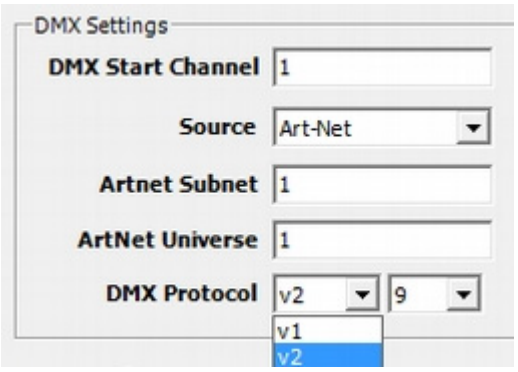
2. Select a **DMX Source** type by clicking on the down arrow of the Source field to select DMX512 or Art-Net.

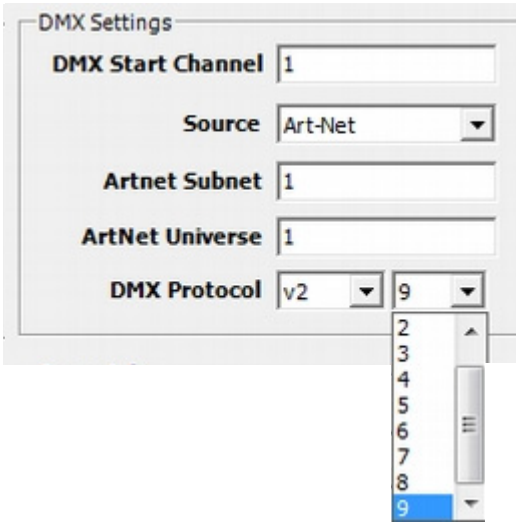
   If you select Art-Net, assign a universe number from 1–16.



3. Select a **DMX Protocol** type by choosing **V1**, or **V2** from the drop down list in the option field. and then select the number of Graphic Object layers for your application.

   The Protocol you select is based on how many DMX channels are required for your application. For more information on selecting protocol, see *Protocol Options* on page 39 and *Appendix A: DMX Protocol* on page 277.





4. Edit the DMX **Start Channel** by entering a valid Start Channel for the protocol type you have chosen.

   For more information on selecting a valid start channel, see *Determining a DMX Start Channel* on page 24.

Chapter 14:

Maintenance and Troubleshooting

This chapter includes information on maintaining filters, and some basic troubleshooting procedures.

WARNING:
This server must be serviced by qualified personnel. The information listed in this chapter is intended to assist qualified personnel *only*.

Maintaining the Filtering System

The Axon media server must be kept protected from excessive amounts of glycol fog, mineral oil, and smoke. You must follow these guidelines to ensure continued operation of the fixture:

- Air filters should be checked and cleaned on a regular basis. When used in a closed or fixed environment where fog or haze is used, we recommend at least a weekly check.
- Do not situate Axon in areas of high fog density such as directly in front of a fog machine or mineral oil hazer.
- Minimize the exposure of Axon to both glycol fog and mineral oil.

Cleaning and Replacing Filters

Axon has two filters located in the front of the chassis behind the blue cover plates. Check this filter often for dust or debris that can be caused when using the Axon in environments with confetti or pyrotechnics. ***This filter is washable with soap and water, but must be completely dry before re-installing*.**

WARNINGS!
Disconnect power before servicing.

General Troubleshooting

The following table shows general troubleshooting suggestions:

Problem	Solution
Won't power on	• Verify fixture is plugged in to an appropriately-rated power source (power ratings are shown on *page 314*). • Check power cord wiring. • If the unit's previous shutdown was done remotely, you may have to manually turn on the power switch located behind the right front cover.
Powers on but no image	• Make sure a video output is physically attached to the Axon server, and that the video feed is active.
Powers on but does not display the CMA screen.	• An active display device must be attached to **both** DVI ports before booting up the system. When only one port is connected, it defaults to display the graphics engine output and will not display the CMA screen.
Fixture behaves erratically or won't respond to DMX control	• Verify that the last unit on the DMX link is properly terminated, (see *page 8*). • To control Axon with DMX, you must first enable DMX through the CMA (see *Axon Media Server Configuration Options* on page 257).

LED Functionality

Four LEDs on the Front panel indicate the actions described in the following table.

The Red and Green LEDs are mirrored on the back panel.

Name	Color	State	Description
Status	Red	On	(45 sec On/1.4 sec.Off) Running normal motion-control code
		Fast Blink	Board communication activity; for example, during a software upload
		Slow Blink	320 processor card in the base housing is receiving code.
Drive	Amber	Blinking	Hard drive activity
DMX	Green	Fast Blink	Media Server is receiving DMX
Server	Blue	Steady	Media Server is receiving power

Restarting Axon

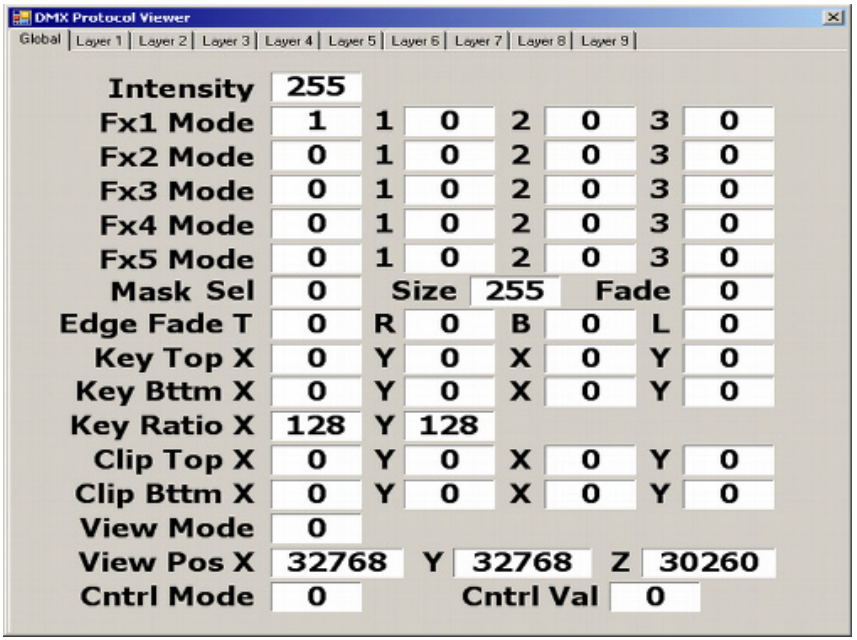
As with other computers not operating properly, restarting can often reestablish correct functioning. You can reboot Axon by:

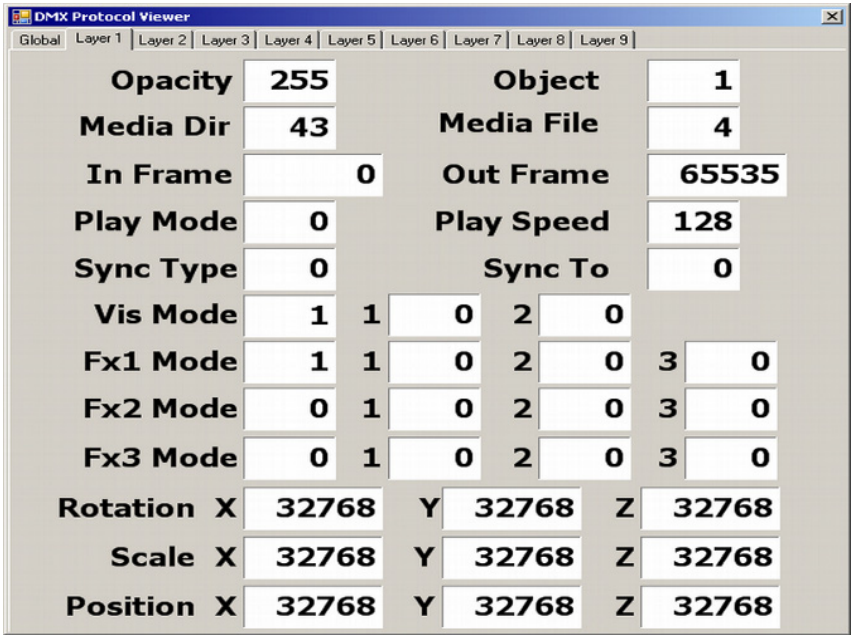
- Clicking the Reset button on the Axon monitor desktop
- Pressing the manual reset button located inside the right front cover on the Axon chassis
- Disconnecting and reconnecting to power source

Protocol Viewer on Axon Desktop

To view the DMX settings currently selected for an Axon media server, you can access a Protocol Viewer by clicking the **Launch DMX View** button on the Axon Desktop.

The tabs at the top of the Protocol Viewer let you switch to Global, or any Graphic Object to view the parameter settings.


DMX Protocol Viewer
Global
Layer 1
Layer 2
Layer 3
Layer 4
Layer 5
Layer 6
Layer 7
Layer 8
Layer 9
Intensity 255
Fx1 Mode 1 1 0 2 0 3 0
Fx2 Mode 0 1 0 2 0 3 0
Fx3 Mode 0 1 0 2 0 3 0
Fx4 Mode 0 1 0 2 0 3 0
Fx5 Mode 0 1 0 2 0 3 0
Mask Sel 0 Size 255 Fade 0
Edge Fade T 0 R 0 B 0 L 0
Key Top X 0 Y 0 X 0 Y 0
Key Bttm X 0 Y 0 X 0 Y 0
Key Ratio X 128 Y 128
Clip Top X 0 Y 0 X 0 Y 0
Clip Bttm X 0 Y 0 X 0 Y 0
View Mode 0
View Pos X 32768 Y 32768 Z 30260
Cntrl Mode 0 Cntrl Val 0


DMX Protocol Viewer
Global
Layer 1
Layer 2
Layer 3
Layer 4
Layer 5
Layer 6
Layer 7
Layer 8
Layer 9
Opacity 255 Object 1
Media Dir 43 Media File 4
In Frame 0 Out Frame 65535
Play Mode 0 Play Speed 128
Sync Type 0 Sync To 0
Vis Mode 1 1 0 2 0
Fx1 Mode 1 1 0 2 0 3 0
Fx2 Mode 0 1 0 2 0 3 0
Fx3 Mode 0 1 0 2 0 3 0
Rotation X 32768 Y 32768 Z 32768
Scale X 32768 Y 32768 Z 32768
Position X 32768 Y 32768 Z 32768

Chapter 15:

Restoring the System

You can perform a system restore on a DL.3, Axon, or DL.2 Server with your System Restore CD.

A system restore will replace the following components:

- Microsoft Windows Embedded Operating System
- Application

The system restore does not replace the Settings, the Stock content, or User content.

Hardware Requirements

Caution: Contact High End Systems Support (http://www.highend.com) PRIOR to initiating a Full Restore!

A system restore can be done to replace the O/S partition of the drive, but should only be done as part of a specified upgrade plan. In that case, the XPe image the fixture shipped with will need to be updated.

All system restore operations require the System Restore CD that ships with each media server. If you have misplaced or damaged this CD, you may contact High End Systems (http://www.highend.com) for a replacement.

For a system restore, you will also need:

- External USB CD drive (for DL.3 and DL.2 fixtures only)
- USB keyboard
- Optional USB mouse, which may require the addition of a USB hub for DL.2 fixtures.

Performing the System Restore

Use the following steps to perform a system restore.

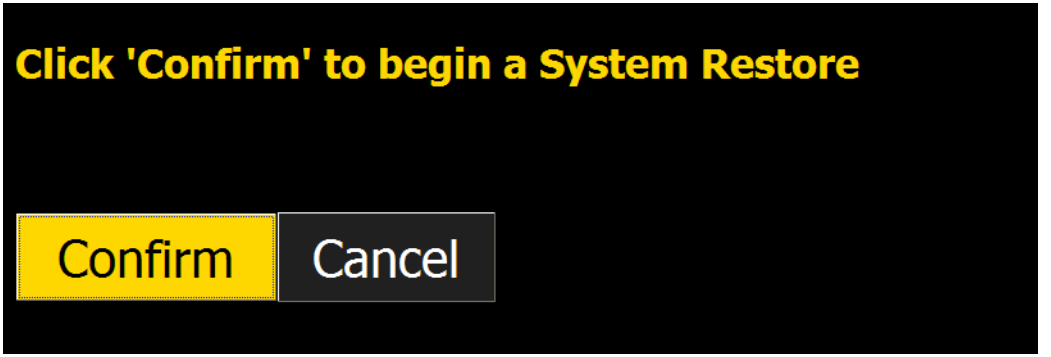
1. Plug your USB CD or DVD drive, keyboard, and mouse (optional) into one of the external USB ports on the media server. On DL.3 and DL.2 fixtures, you may need to use a USB hub, although this should only be a requirement if you wish to use a mouse.
2. Power on or reboot the media server. The System Restore menu will display on the Axon monitor or the Menu Screen on DL.3 and DL.2 fixtures.
3. When the fixture boots and the High End Systems logo is seen, press F8 (Asus) or F10 (Intel) to enter the boot menu for the respective motherboard.
4. Select the appropriate boot device and when you see “Hit any key to boot from CD...”, press a key on your keyboard.

NOTE: ***Pressing* Tab *on the keyboard when booting the fixture displays the mother-board information.***

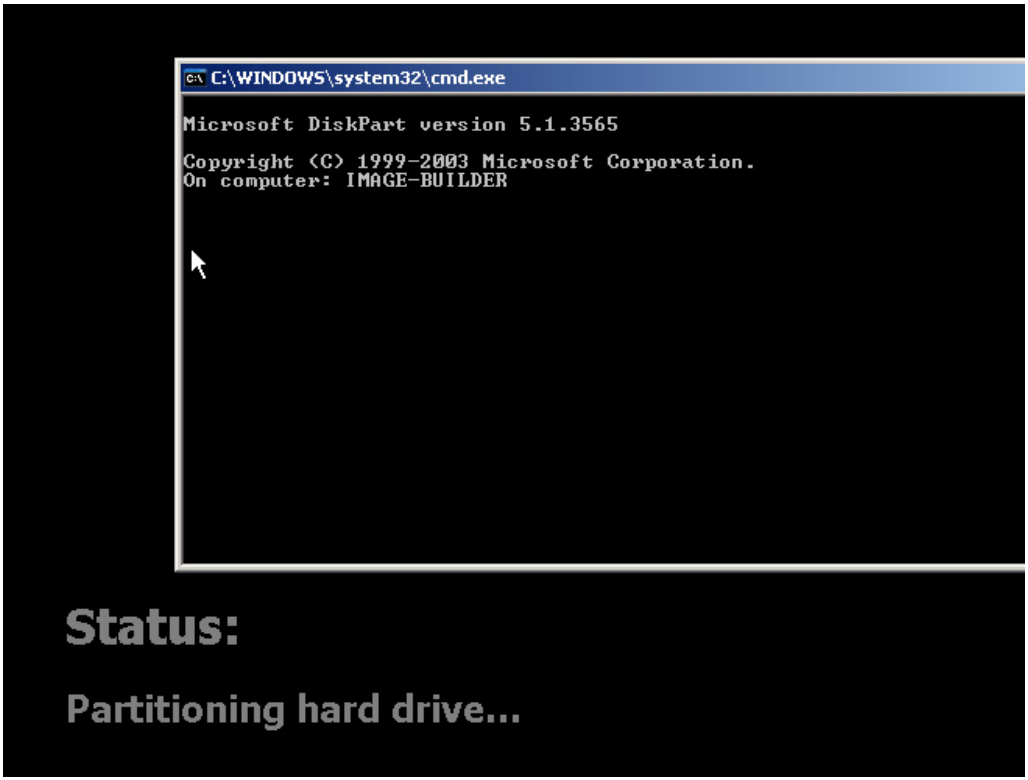
5. Allow the System Restore menu to load. Depending on the speed of your USB drive, it will take between 3-5 minutes load. During this time, a number of small windows will appear and disappear. Wait until you see a full-screen menu titled *Axon System Restore Menu* or *DL.2 System Restore Menu*.

DL2 System Restore Menu
Please click the appropriate restore option, or use <Tab> on your keyboard to highlight the appropriate restore option and hit <Enter>
System Restore
Exit
DL2 System Restore v1.3.3

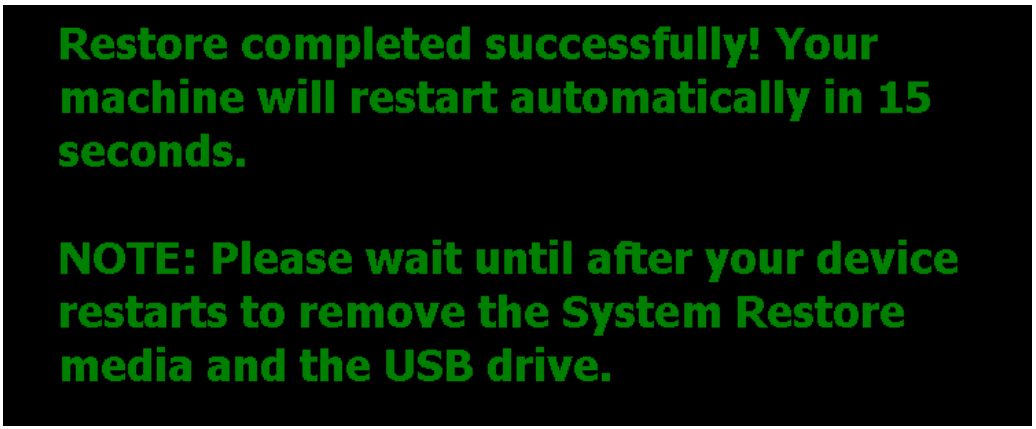
6. Using the <Tab> key on your keyboard or using your mouse, select the system restore option or Exit to cancel the operation.
7. The next page will ask you to confirm your selection. Press 'Confirm' and the restore will begin.



8. Allow the restore to run. This will take between 10-30 minutes depending on the speed of your USB drive. Status will be displayed throughout the restore.

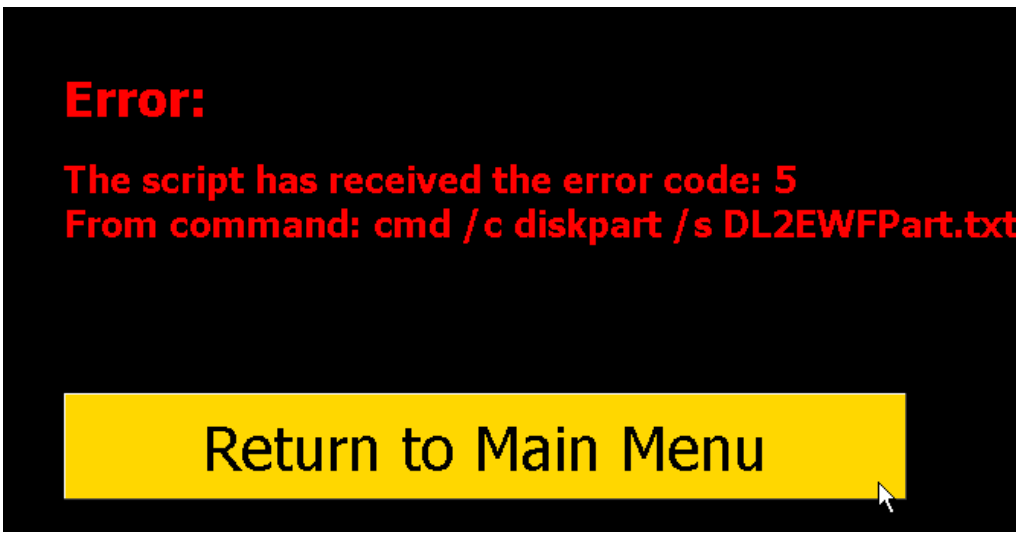


9. When this part of the restore is completed, the media server will automatically restart.


Restore completed successfully! Your machine will restart automatically in 15 seconds.
NOTE: Please wait until after your device restarts to remove the System Restore media and the USB drive.

10. After allowing a few minutes for the media server to reconfigure, the upgrade is complete, you may remove all your external USB devices.

NOTE: If you encounter an error, press the Return to Main Menu button and start the recovery process again. An error on the second attempt may indicate a hard drive failure or damaged DVD. In that case, contact High End Systems Technical Support at www.highend.com..



Chapter 16:

Graphic Functions: Synchronizing Content

After designating a master fixture, you can synchronize the content of other Axon, DL.3, or DL.2 fixtures to any Graphic Object on the master in terms of playback time, rotation or both.

Network Synchronization Overview

Network Synchronization allows for certain functions of DL.3, DL.2 or Axon media servers to be synchronized over an Ethernet network. This can be extremely useful in situations such as using the Collage Generator to ensure a seamless image with multiple media servers.

Network Synchronization is done using a reference *master* server that sends certain information about its current playback and output to the other fixtures on the network through Ethernet packets. The other servers, or *slave* servers use this information to set their playback and effects timing the same as the *master* server.

Network Synchronization is not slaving. With slaving, the master fixture's DMX values for synchronized functions would override the DMX values in the slave servers. When you use Network Synchronization, the appropriate DMX channels for all the *slave* fixtures and the *master* fixture must be set to the same values.

Network Synchronization Requirements

In order for Network Synchronization to function properly, there are a few requirements that must be adhered to in the set-up of the fixtures:

- All of the servers must be linked on an Ethernet network. This network can be set up with Auto-IP addresses or DHCP addresses.
- The Fixture ID for each media server in the network must be unique. The Fixture ID is used to assign the *master* and *slave* servers and having multiple media servers with the same ID will cause the Synchronization information being sent over the network to be processed incorrectly.

  A fixture ID default of 1 is assigned to every DL.3, DL.2 and Axon server on your Ethernet fixture network. For synchronization to work, you will need to assign each DL.3, DL.2 and Axon server a Unique Fixture ID from 1 to 255 using the CMA (see *DL.3 and DL.2 Media Server Configuration Options* on page 248 and *Axon Media Server Configuration Options* on page 257) or through the onboard Menu System (for DL.3 and DL.2 fixtures).
- All video content to be used in a Synchronization scenario MUST adhere to the High End Systems requirements for encoding custom content for DL.3, DL.2 and Axon servers. If

the content is not encoded correctly, not only will the Network Synchronization not function, but other problems with video playback (such as stuttering or jumping in the clips) can occur.

Network Synchronization Capabilities

As currently implemented, it is possible to synchronize movie playback as well as certain graphics effects.

Movie Playback Synchronization ensures that movie playback between multiple servers stays Synchronized for either collage applications or where multiple servers are playing the same movie clip on different projection surfaces. It is especially useful for long movie clips and will solve the problems of frame drift that can be associated with media server playback.

Certain effects in the graphics engine can also be synchronized between servers. Effects such as the ripple effects, object wobbulation, or color cycle effects need to be synchronized between servers to appear correctly in Collage usage scenarios.

Programming Synchronization

To program synchronization, first start by deciding which fixture/server will be the master server. This can be any server on the link. However, in a case of mixed computer hardware in the servers, the oldest server should be chosen as the master. This will ensure that all of the servers have the ability to playback content as well as the master server.

Sync To Parameter

Once you have chosen your master server, the **Sync To** parameter must be set on all of the slave servers. This parameter is found on the first Graphic Layer of each server. The **Sync To** parameter is set to a value equal to the Fixture ID of your master server. For example, if your master server has a fixture ID of “3”, all of the slave servers should have their **Sync To** parameter on Graphic Layer 1 set to “3”.

NOTE: The **Sync To** *parameter is found on each of the Graphic Objects on the server, However, only the* **Sync To** *parameter for Graphic Object 1 has any effect. Servers can only sync to one other server, so you cannot have different servers chosen using the* **Sync to** *parameter on different graphic graphic object of the same server. If values are set in the* **Sync To** *parameter of Graphic Object 2–9, they will be ignored.*

Sync Type Parameter

DMX Default Value: 0 = no sync type selection

Next, set the **Sync Type** parameter to its appropriate value. These are for synchronizing movie playback on any Graphic Object. If all Graphic Object 1s need to synchronize together, set the **Sync Type** parameter on all Graphic Object 1s of the slave servers to Graphic Object 1. The

same goes for synchronizing all of Graphic Objects 2–9. It is possible to synchronize Graphic Object 1 to Graphic Object 3, etc., as long as all of the appropriate parameters are set correctly.

NOTE: Unlike the Sync To parameter, Sync Type does function on all graphic object layers and must be set in order for Synchronization to function correctly on that particular layer.

When using the Sync Type parameter, keep the following in mind:

- Any Sync Type value above 45 (46-255) defaults back to 0
- Any settings affected by the synchronize mode you select need to be mirrored on both objects to Sync correctly.
- Setting a Graphic Object to sync to itself will have no effect

There are six sync type options available for each of the nine Graphic Object layers:

- Synchronize to Graphic movie time
- Synchronize to Object rotation
- Synchronize to Object reverse rotation
- Synchronize to Graphic movie time and Object rotation
- Synchronize to Graphic movie time and Object reverse rotation

See *Graphic Synchronization* on page 299 for the DMX values associated with each of these.

Effect Synchronization

Synchronizing Effects happens as soon as the **Sync To** parameter is set on Graphic Layer 1 of a server. No special **Sync Type** setting is needed.

Synchronizing a Server to Itself

Movie playback and effects can be synchronized between a Graphic Object on a single fixture (for example, making sure all Graphic Objects on a single fixture are playing back in sync with one another). This is programmed the same way as Synchronization between servers, except that the **Sync To** parameter is set to its own Fixture ID.

Synchronizing a Master Server to another Server

Even if a server is functioning as a master server, it is still possible to synchronize this server to another server. This can be useful in cases where multiple collages are playing the same movie. A single server in each collage can act as that collage's master, and then those masters can be synchronized together to ensure all collages are in sync. A master server should not be set to sync to one of its own slave servers, however, as this can cause problems with playback.

Appendix A:
DMX Protocol

DL.3 and DL.2 Digital Lights, and Axon Media Servers utilize the same DMX protocol with the following variations:

- *DL.3 and DL.2 fixtures include channels for motion and camera control*
- *DL.2 and original Axon media servers allow a maximum of four Graphic Objects instead of nine*

The following tables list the parameters and their associated DMX channel number(s). The range for a server on the DMX link depends on the number of Graphic Objects you select for your application. For more detailed information on DMX Protocol, please contact customer support at High End Systems.

NOTE: Gray shaded parameters are not available in Version 1 Protocol

DL.3 and DL.2 Version 2 DMX Channel Assignment

DL.3 and DL.2 Mechanical Control

	DMX Chan #
Motion Functions	
Pan	1
	2
Tilt	3
	4
Dimmer	5
Focus	6
Zoom	7
MSpeed	8
Macro	9
Control	10
Camera Functions (Not in DL.3F fixtures)	
Zoom	11
	12
Focus	13
	14
Infrared	15
Camera Shutter	16
White Balance	17
Camera Orientation	18
Camera Effects	19
Red Gain	20
Blue Gain	21

DL.3 and DL.2 Global Control

	DMX Chan #
Global Intensity	22
Global Effect 1	23
Global Effect 1 Modifier 1	24
Global Effect 1 Modifier 2	25
Global Effect 1 Modifier 3	26
Global Effect 2	27
Global Effect 2 Modifier 1	28
Global Effect 2 Modifier 2	29
Global Effect 2 Modifier 3	30
Global Effect 3	31
Global Effect 3 Modifier 1	32
Global Effect 3 Modifier 2	33
Global Effect 3 Modifier 3	34
Global Effect 4	35
Global Effect 4 Modifier 1	36
Global Effect 4 Modifier 2	37
Global Effect 4 Modifier 3	38
Global Effect 5	39
Global Effect 5 Modifier 1	40
Global Effect 5 Modifier 2	41
Global Effect 5 Modifier 3	42
Mask Select (default iris)	43
Mask Size	44
Mask Edge	45
Edge Fade Top	46
Edge Fade Right	47
Edge Fade Bottom	48
Edge Fade Left	49

	DMX Chan #
Keystone Top Left X	50
Keystone Top Left Y	51
Keystone Top Right X	52
Keystone Top Right Y	53
Keystone Bottom Right X	54
Keystone Bottom Right Y	55
Keystone Bottom Left X	56
Keystone Bottom Left Y	57
Keystone X Ratio	58
Keystone Y Ratio	59
	60
	61
	62
	63
	64
	65
	66
	67
Viewpoint mode	68
Viewpoint Position X	69
	70
Viewpoint Position Y	71
	72
VIewpoint Position Z	73
	74
Global Control	75
Global Control Modifier	76

DL.3 and DL.2 Graphic Object Control

	DMX Channel # *(Objects 5-9 not available in DL.2 Servers)*								
	Obj.1	**Obj.2**	**Obj.3**	**Obj.4**	**Obj.5**	**Obj.6**	**Obj.7**	**Obj.8**	**Obj.9**
Opacity	77	122	167	212	257	302	347	392	437
3-D Object File	78	123	168	213	258	303	348	393	438
Media Folder	79	124	169	214	259	304	349	394	439
Media File	80	125	170	215	260	305	350	395	440
In Frame	81	126	171	216	261	306	351	396	441
	82	127	172	217	262	307	352	397	442
Out Frame	83	128	173	218	263	308	353	398	443
	84	129	174	219	264	309	354	399	444
Play Mode	85	130	175	220	265	310	355	400	445
Play Speed	86	131	176	221	266	311	356	401	446
Sync Type	87	132	177	222	267	312	357	402	447
Sync To	88	133	178	223	268	313	358	403	448
Visual Mode	89	134	179	224	269	314	359	404	449
Visual Mode Modifier 1	90	135	180	225	270	315	360	405	450
Visual Mode Modifier 2	91	136	181	226	271	316	361	406	451
Graphic Effect 1	92	137	182	227	272	317	362	407	452
Effect 1 Modifier 1	93	138	183	228	273	318	363	408	453
Effect 1 Modifier 2	94	139	184	229	274	319	364	409	454
Effect 1 Modifier 3	95	140	185	230	275	320	365	410	455
Graphic Effect 2	96	141	186	231	276	321	366	411	456
Effect 2 Modifier 1	97	142	187	232	277	322	367	412	457
Effect 2 Modifier 2	98	143	188	233	278	323	368	413	458
Effect 2 Modifier 3	99	144	189	234	279	324	369	414	459
Graphic Effect 3	100	145	190	235	280	325	370	415	460
Effect 3 Modifier 1	101	146	191	236	281	326	371	416	461
Effect 3 Modifier 2	102	147	192	237	282	327	372	417	462
Effect 3 Modifier 3	103	148	193	238	283	328	373	418	463
X-axis rotation	104	149	194	239	284	329	374	419	464
	105	150	195	240	285	330	375	420	465
Y -axis rotation	106	151	196	241	286	331	376	421	466
	107	152	197	242	287	332	377	422	467
Z-axis rotation	108	153	198	243	288	333	378	423	468
	109	154	199	244	289	334	379	424	469
Scale X	110	155	200	245	290	335	380	425	470
	111	156	201	246	291	336	381	426	471
Scale Y	112	157	202	247	292	337	382	427	472
	113	158	203	248	293	338	383	428	473
Scale Z	114	159	204	249	294	339	384	429	474
	115	160	205	250	295	340	385	430	475
X Position	116	161	206	251	296	341	386	431	476
	117	162	207	252	297	342	387	432	477
Y Position	118	163	208	253	298	343	388	433	478
	119	164	209	254	299	344	389	434	479
Z Position	120	165	210	255	300	345	390	435	480
	121	166	211	256	301	346	391	436	481

Axon Media Server Version 2 DMX Channel Assignment

NOTE: Gray shaded parameters are not available in Version 1 Protocol

Axon Global Control

	DMX Chan #		DMX Chan #
Global Intensity	1	Keystone Top Left X	29
Global Effect 1	2	Keystone Top Left Y	30
Global Effect 1 Modifier 1	3	Keystone Top Right X	31
Global Effect 1 Modifier 2	4	Keystone Top Right Y	32
Global Effect 1 Modifier 3	5	Keystone Bottom Right X	33
Global Effect 2	6	Keystone Bottom Right Y	34
Global Effect 2 Modifier 1	7	Keystone Bottom Left X	35
Global Effect 2 Modifier 2	8	Keystone Bottom Left Y	36
Global Effect 2 Modifier 3	9	Keystone X Ratio	37
Global Effect 3	10	Keystone Y Ratio	38
Global Effect 3 Modifier 1	11		39
Global Effect 3 Modifier 2	12		40
Global Effect 3 Modifier 3	13		41
Global Effect 4	14		42
Global Effect 4 Modifier 1	15		43
Global Effect 4 Modifier 2	16		44
Global Effect 4 Modifier 3	17		45
Global Effect 5	18		46
Global Effect 5 Modifier 1	19	Viewpoint mode	47
Global Effect 5 Modifier 2	20	Viewpoint Position X	48
Global Effect 5 Modifier 3	21		49
Mask Select (default iris)	22	Viewpoint Position Y	50
Mask Size	23		51
Mask Edge	24	VIewpoint Position Z	52
Edge Fade Top	25		53
Edge Fade Right	26	Global Control	54
Edge Fade Bottom	27	Global Control Modifier	55
Edge Fade Left	28		

Axon Graphic Object Control

	DMX Channel # *(Objects 5-9 not available in Original Axon Servers)*								
	Obj.1	**Obj.2**	**Obj.3**	**Obj.4**	**Obj.5**	**Obj.6**	**Obj.7**	**Obj.8**	**Obj.9**
Opacity	56	101	146	191	236	281	326	371	416
3-D Object File	57	102	147	192	237	282	327	372	417
Media Folder	58	103	148	193	238	283	328	373	418
Media File	59	104	149	194	239	284	329	374	419
In Frame	60	105	150	195	240	285	330	375	420
	61	106	151	196	241	286	331	376	421
Out Frame	62	107	152	197	242	287	332	377	422
	63	108	153	198	243	288	333	378	423
Play Mode	64	109	154	199	244	289	334	379	424
Play Speed	65	110	155	200	245	290	335	380	425
Sync Type	66	111	156	201	246	291	336	381	426
Sync To	67	112	157	202	247	292	337	382	427
Visual Mode	68	113	158	203	248	293	338	383	428
Visual Mode Modifier 1	69	114	159	204	249	294	339	384	429
Visual Mode Modifier 2	70	115	160	205	250	295	340	385	430
Graphic Effect 1	71	116	161	206	251	296	341	386	431
Effect 1 Modifier 1	72	117	162	207	252	297	342	387	432
Effect 1 Modifier 2	73	118	163	208	253	298	343	388	433
Effect 1 Modifier 3	74	119	164	209	254	299	344	389	434
Graphic Effect 2	75	120	165	210	255	300	345	390	435
Effect 2 Modifier 1	76	121	166	211	256	301	346	391	436
Effect 2 Modifier 2	77	122	167	212	257	302	347	392	437
Effect 2 Modifier 3	78	123	168	213	258	303	348	393	438
Graphic Effect 3	79	124	169	214	259	304	349	394	439
Effect 3 Modifier 1	80	125	170	215	260	305	350	395	440
Effect 3 Modifier 2	81	126	171	216	261	306	351	396	441
Effect 3 Modifier 3	82	127	172	217	262	307	352	397	442
X-axis rotation	83	128	173	218	263	308	353	398	443
	84	129	174	219	264	309	354	399	444
Y -axis rotation	85	130	175	220	265	310	355	400	445
	86	131	176	221	266	311	356	401	446
Z-axis rotation	87	132	177	222	267	312	357	402	447
	88	133	178	223	268	313	358	403	448
Scale X	89	134	179	224	269	314	359	404	449
	90	135	180	225	270	315	360	405	450
Scale Y	91	136	181	226	271	316	361	406	451
	92	137	182	227	272	317	362	407	452
Scale Z	93	138	183	228	273	318	363	408	453
	94	139	184	229	274	319	364	409	454
X Position	95	140	185	230	275	320	365	410	455
	96	141	186	231	276	321	366	411	456
Y Position	97	142	187	232	277	322	367	412	457
	98	143	188	233	278	323	368	413	458
Z Position	99	144	189	234	279	324	369	414	459
	100	145	190	235	280	325	370	415	460

Parameter Description and Options

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
MECHANICAL CONTROL					
Movement Functions (DL.3, DL.2 fixtures only)					
Pan Course / **Pan Fine**	Moves projector head from 0° to 400°	0-65535	0-100	32768	50
Tilt Course / **Tilt Fine**	Moves projector head from 0° to 240°	0-65535	0-100	32768	50
Dimmer	Adjusts the mechanical iris located in front of the projector output lens from closed to open	0-255	0-100	0	0
Focus	Adjusts focus from near to far	0-255	0-100	128	50
Zoom	Adjusts zoom from narrow to wide	0-255	0-100	128	50
MSpeed	See Appendix B for conversion tables	0-255	0-100	0	0
Macro	Reserved for future use	0-255	0-100	0	0
Control Function *(To prevent inadvertent triggering, some Control Function options will not activate until the value has been held for a period of time.* *A number in parenthesis is the minimum number of consecutive times a DMX value must be received from a controller before the operation begins.)*	***Fixture Movement and Camera Control Options (Set Dimmer Channel = 0 except for MSpeed Off)***			0	0
	Pan and Tilt MSpeed off	10-13	NA		
	Reserved	14-19			
	Menu Display Off (5)	20-28			
	Reserved	29			
	Menu Display Dim (5)	30-38			
	Reserved	39			
	Menu Display Bright (5)	40-48			
	Reserved	49			
	Preview	50-58			
	Reserved	59			
	Home All (20)	60-68			
	Reserved	69-79			
	Lamp ON (80)	80-88			
	Reserved	89			
	Lamp OFF (80)	90-98			
	Reserved	99-119			
	Shutdown (80)	120-130			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Control Function *(To prevent inadvertent triggering, some Control Function options will not activate until the value has been held for a period of time.* *A number in parenthesis is the minimum number of consecutive times a DMX value must be received from a controller before the operation begins.)*	Reserved	131-144		0	0
	Graphics System Reset (80)	145-149			
	Camera Reset	150-155			
	Home Pan/Tilt (20)	160-168			
	Reserved	169			
	Home Focus/Zoom/Iris (20)	170-178			
	Reserved	179			
	Using the Projector's Menu System				
	Projector Menu	180-184	NA		
	Projector Up arrow	185-188			
	Projector Down arrow	189-192			
	Projector Left arrow	193-196			
	Projector Right arrow	197-200			
	Store menu selection	201-204			
	Projector Floor Orientation	205-208			
	Projector Ceiling Orientation	209-212			
	Projector Front Projection	213-216			
	Projector Rear Projection	217-220			
	Changing Projector Inputs (Set Dimmer Channel = 0)				
	External RGBHV to Projector	221-224	NA		
	Graphics Engine to Projector (default)	225-228			
	Changing Graphics Engine Inputs (Set Dimmer Channel = 0)				
	S-Video In to Graphic Engine, Internal Camera to Camera Out	229-232	NA		
	Internal Camera to Graphics Engine (default)	233-236			
	Setting Projector Lens Shift (Set Dimmer Channel = 0) ***Available only in DL.3 and DL.3F fixtures.***				
	Lens Shift Engaged (100)	237-240	NA		
	Lens Shift Off (100)	241-244			
	Setting SDI Switching Mode Available only in DL.3 fixtures.				
	Camera Routed to SDI Output (100)	245-248	NA		
	SDI Input Routed to Capture Card (100)	249-252			
	Reserved	253-255	99-100		

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Internal Camera Functions (DL.3 and DL.2 fixtures only, reserved in DL.3F fixtures)					
Camera Zoom	Zoom position	0-65535	0-100	32768	50
Camera Focus	Focus position.	0-511	0-100	0	0
	Manual Focus from In (Far End) to Out (Near End)	512-65535			
Infrared Illuminator	Camera's IR sensing off, illuminator off	0-63	0-24	0	0
	Camera's IR sensing on, illuminator off	64-127	25-49		
	Camera's IR sensing on, illuminator scaled across the range from FULL to OFF	128-255	50-100		
Camera Shutter	Auto Exposure = Full Auto	0-63	0-25	0	0
	Auto Exposure = Shutter Priority, Shutter Speed = 30	64-95	26-38		
	Auto Exposure = Shutter Priority, Shutter Speed = 15	96-126	39-49		
	Auto Exposure = Shutter Priority, Shutter Speed = 8	127-157	50-62		
	Auto Exposure = Shutter Priority, Shutter Speed = 4	158-188	63-74		
	Auto Exposure = Shutter Priority, Shutter Speed = 2	189-219	75-86		
	Auto Exposure = Shutter Priority, Shutter Speed = 1	220-255	87-100		
White Balance Mode	Auto Balance	0-63	0-25	0	0
	Indoor	64-95	26-38		
	Outdoor	96-127	39-49		
	Enable Manual Red and Blue gain value adjustment	128-191	50-74		
	Reserved - no change from previous state	192-255	75-100		
Camera Orientation	Flip OFF, Mirror OFF	0-63	0-25	0	0
	Flip OFF, Mirror ON	64-127	26-50		
	Flip ON, Mirror OFF	128-191	51-75		
	Flip ON, MIrror ON	192-255	76-100		
Camera Effects	Freeze Frame OFF, Negative Art, B&W OFF	0-63	0-25	0	0
	Freeze Frame ON, Negative Art, B&W OFF	64-127	26-49		
	Freeze Frame OFF, Negative Art, B&W ON	128-159	50-62		
	Freeze Frame ON, Negative Art, B&W ON	160-191	63-75		
	Freeze Frame OFF, B&W ON	192-223	76-88		
	Freeze Frame ON, B&W ON	224-255	89-100		
Red Gain	Red gain adjustment (Requires White Balance Mode = 128-191)	0-255	0-100	0	0
Blue Gain	Blue Gain adjustment (Requires White Balance Mode = 128-191)	0-255	0-100	0	0

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
GLOBAL FUNCTIONS					
Global Intensity	Selects intensity level for the composite image	0-255	0-100	255	100
Global Effects					
Global Effect Mode 1, 2, 3, 4 & 5	Off, no effects selection	0	0	0	0
	CMY simulates CMY by subtracting RGB. Reduces color values. Mod1 = cyan, Mod2 = magenta, Mod3 = yellow	1	NA		
	CMY adds to all pixels. Increases color values. Mod1 = cyan, Mod2 = magenta, Mod3 = yellow	2			
	CMY adds to non-black pixels. Increases color values. Mod1 = cyan, Mod2 = magenta, Mod3 = yellow	3			
	RGB Add, all pixels. Mod1 = red, Mod2 = green, Mod3 = blue	4			
	RGB Add 2, all pixels. Mod1 = red, Mod2 = green, Mod3 = blue	5			
	RGB Add, non-black pixels. Mod1 = red, Mod2 = green, Mod3 = blue	6			
	RGB Swap to GBR. Mod1 = red, Mod2 = green, Mod3 = blue.	7			
	RGB Swap to BRG. Mod1 = red, Mod2 = green, Mod3 = blue.	8			
	Solarize 1 If color value < DMX value, invert color. Mod1 = red, Mod2 = green, Mod3 = blue.	9			
	Solarize 2 If color value > DMX, invert color. Mod1 = red, Mod2 = green, Mod3 = blue.	10			
	Solarize 3 If color value < DMX, set color to 0. Mod1 = red, Mod2 = green, Mod3 = blue.	11			
	Solarize 4 If color value > DMX, set color to 0. Mod1 = red, Mod2 = green, Mod3 = blue.	12			
	DotP and Resample. Mod1, Mod2 and Mod3 control resampling.	13			
	Color Cycle, DMX value controls cycle speed. Mod1 = red, Mod2 = green, Mod3 = blue.	14			
	All or nothing. Mod1 = red, Mod2 = green, Mod3 = blue.	15			
	Solid color RGB, Mod1 = red, Mod2 = green, Mod3 = blue.	16			
	RGB Invert Mod1 = red to cyan, Mod2 = green to magenta, Mod3 = blue to yellow	17			
	RGB Invert & Swap to GBR. Mod1 = red to magenta, Mod2 = green to yellow, Mod3 = blue to cyan	18			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Global Effect Mode 1, 2, 3, 4 & 5	RGB Invert & Swap to BRG. Mod1 = red to yellow, Mod2 = green to cyan, Mod3 = blue to magenta	19	NA	0	0
	Edge Detect Color. Mod1 = horizontal size, Mod2 = vertical search size, Mod3 = comparison threshold	20			
	Edge Detect B/W. Mod1 = horizontal size, Mod2 = vertical search size, Mod3 = comparison threshold	21			
	Texture Ripple, Horizontal. Mod1 = size, Mod2 = rate, Mod3 = offset	22			
	Texture Ripple, Vertical. Mod1 = size, Mod2 = rate, Mod3 = offset	23			
	Texture Ripple, Circular. Mod1 = size, Mod2 = rate, Mod3 = offset	24			
	Texture Ripple, Asymmetrical Circular. Mod1 = size, Mod2 = rate, Mod3 = offset	25			
	Transparent Color Fine. Select key color. Mod1 = red, Mod2 = green, Mod3 = blue	26			
	Transparent Color Medium. Select key color. Mod1 = red, Mod2 = green, Mod3 = blue	27			
	Transparent Color Coarse. Select key color. Mod1 = red, Mod2 = green, Mod3 = blue	28			
	Transparent Color Invert, Fine. Select key color Mod1 = red, Mod2 = green, Mod3 = blue	29			
	Transparent Color Invert, Medium. Select key color Mod1 = red, Mod2 = green, Mod3 = blue	30			
	Transparent Color Invert, Coarse. Select key color Mod1 = red, Mod2 = green, Mod3 = blue	31			
	Scan Line. Mod1 selects scan line as texture, Mod2 fades from original image to converted image, Mod3 not used, reserved	32			
	Transparent wipes. Mod1 = width and transparent area, Mod2 = center of transparent area, Mod3 = transparency mode	33			
	Pixel Twist. Mod1 = x twist center, Mod2 = y twist center, Mod3 = direction and amount of twist	34			
	Picture-in-Picture. Mod1 = x subpicture center, Mod2 = y subpicture center, Mod3 = subpicture size	35			
	Magnifying lens, Mod1 = x lens center, Mod2 = y lens center, Mod3 lens size	36			
	Magnifying lens 2, Mod1 = x lens center, Mod2 = y lens center, Mod3 = lens size	37			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Global Effect Mode 1, 2, 3, 4 & 5	Cartoon Edge. Mod1 = Edge Color, Mod2 = Contrast, Mod3 = Edge detection sensitivity	38	NA	0	0
	Color DeConverge. Mod1 = Moves red up, Mod2 = Moves green down and right, Mod3 = Moves blue down and left	39			
	Horizontal Mirror, Mod1 = mirror center, Mod2 and Mod3 not used	40			
	RGB Swap to BGR. Mod1 = red, Mod2 = green, Mod3 = blue	41			
	RGB Swap to RBG. Mod1 = red, Mod2 = green, Mod3 = blue	42			
	RGB Swap to GRB. Mod1 = red, Mod2 = green, Mod3 = blue	43			
	Colorize Gray Scale maps pixel intensity to color. Mod1 = Color Scheme selection, Mod2 = Zero intensity point in color scheme, Mod3 = Fading	44			
	Intensity key turns pixels of selected intensity transparent: Mod1 = Color Scheme, Mod2 = Intensity bandwidth, Mod3 = Transparency level	45			
	Raindrop effect. Mod1 = size/speed, Mod2 = position, and Mod3 = raindrop rate.	46			
	RGB Scale. Mod1 = scale red, Mod2 = scale green, Mod3 = scale blue. Maximum of Mod1, Mod2 and Mod3 sets overall color range	47			
	Tiling on. Mod1 = x-axis tile scale, Mod2 = y-axis tile scaler, Mod3 = space between lines	48			
	Color to Alpha. Mod1 = red to alpha, Mod2 = green to alpha, Mod3 = blue to alpha	49			
	Color to Alpha, Inverted. Mod1 = cyan to alpha, Mod2 = magenta to alpha, Mod3 = yellow to alpha	50			
	Texture Mixing. Mod1 = Source media file, Mod2 = Source effect level, Mod3 = Crossfade from original to source texture	51			
	Image Scale and Rotate. Mod1 = scales image, Mod2 = rotation angle, Mod3 = rotation speed	52			
	Film Roll. Mod1 = horizontal roll speed, Mod2 = vertical roll speed, Mod3 = Image scale	53			
	Pixelate. Mod1 = Amount of pixelation, Mod2 = horizontal scale, Mod3 = vertical scale	54			
	Faux LED. Mod1 = ”LED” size, Mod2 = spacing, Mod 3 = color peaking	55			
	Faux Tile. Mod1 = Tile size, Mod2 = spacing, Mod3 = color peaking	56			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Global Effect Mode 1, 2, 3, 4 & 5	Fuzzifier. Mod1 = Horizontal distance, Mod2 = vertical distance, Mod3 = fuzz decay	57	NA	0	0
	Drop Shadow. Mod1 = horizontal size, Mod2 = vertical size, Mod3 = shadow opacity	58			
	Zoom Blur. Mod1 = horizontal position center, Mod2 = vertical position center, Mod3 = zoom	59			
	Chroma Shift. Mod1 = horizontal shift, Mod2 = vertical shift, Mod3 = Scale	60			
	ShakeNBake. Mod1 = horizontal shake, Mod2 = vertical shake, Mod3 = Scale	61			
	Slats, Vertical. Mod1 = number, Mod2 = displacement, Mod3 = fade	62			
	Slats, Horizontal. Mod1 = number, Mod2 = displacement, Mod3 = fade	63			
	Reserved. Defaults to effect mode = 0	64-79			
	Downward Vertical Streaks. Mod1 = start position, Mod2 = streak angle, Mod3 = fade	80			
	Gaussian Blur. Mod1 = sample distance, Mod2 = filter pass number, Mod3 = curve shape	81			
	Sharpen. Mod1 = sample distance, Mod2 = number of filter passes, Mod3 = sharpen scale	82			
	Flip, Mod1 = flip horizontally, Mod2 = flip vertically, Mod3 = not used	83			
	UV to Gray. Mod1 = U coordinate, Mod2 = V coordinate, Mod3 = Tolerance	84			
	UV to Transparent. Mod1 = U coordinate, Mod2 = V coordinate, Mod3 = Tolerance	85			
	UV Select to Transparent. Mod1 = U coordinate, Mod2 = V coordinate, Mod3 = Tolerance	86			
	HS to Gray. Mod1 = H coordinate, Mod2 = S coordinate, Mod3 = Tolerance	87			
	HS to Transparent. Mod1 = H coordinate, Mod2 = S coordinate, Mod3 = Tolerance	88			
	HSSelect to Transparent. Mod1 = H coordinate, Mod2 = S coordinate, Mod3 = Tolerance	89			
	Texture Shift. Mod1 = horizontal shift, Mod2 = vertical shift, Mod3 = colors and scale	90			
	Lens Grid. Mod1 = magnification, Mod2 = edge shading, Mod3 = number of lenses	91			
	Edge Detect BW2. Mod1 = Sample distance, Mod2 = edge threshold comparison, Mod3 = detected edge scaler	92			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Global Effect Mode 1, 2, 3, 4 & 5	Film Burn. Mod1 = burn/unburn rate, Mod2 = film blackening, Mod3 = burn pattern	93	NA	0	0
	Film Noise. Mod1 = noise rate, Mod2 = push to sepia with/without jitter, Mod3 = noise level	94			
	Particle System 1. Mod1 = emitter type, Mod2 = trail length, Mod3 = particle acceleration	95			
	Particle System 2. Mod1 = number of particles, Mod2 = size of particles, Mod3 = emitter size	96			
	Particle System 3. Mod1 = particle initial velocity, Mod2 = particle rotation, Mod3 = particle life	97			
	Prism. Mod1 = number of facets, Mod2 = index of refraction, Mod3 = rotation	98			
	Gaussian Halo. Mod1 = sample distance, Mod2 = number of filter passes, Mod3 = shape of Gaussian curve	99			
	Scene Change Detect Mod1 = Scale RGB, Mod2 = RGB to Alpha, Mod3 = Scale color after alpha applied	100			
	Yxy Luminance Scaling. Mod1 = scale luminance (default 64), Mod2 = scale x (default 128), Mod3 = scale y (default 128)	101			
	Prerotation Translation. Mod1 = translate x, Mod2 = translate y, Mod3 = translate z.	102			
	Digital MSpeed. Mod1 = rotation mspeed. Mod2 = scaling mspeed. Mod3 = position mspeed	103			
	Reserved. Defaults to effect mode = 0	104-127			
	Mask Color. Mod1 = red, Mod2 = green, Mod3 = blue	128			
	Edge Fade color. Mod1 = red, Mod2 = green, Mod3 = blue	129			
	Mask Color and Edge Fade Color. Mod1 = red, Mod2 = green, Mod3 = blue	130			
	Background Color. Mod1 = red, Mod2 = green, Mod3 = blue	131			
	Background Color Cycle. Mod1 = red speed, Mod2 = green speed, Mod3 = blue speed	132			
	Edge Fade Profile. Mod1 = Mode, Mod2 = Profile, Mod3 = Source	133			
	Collage. Mod1 = grid style selection, Mod2 = grid portion displayed, Mod3 = edge blend adjustment	134			
	Curve Correction, Vertical Convex Cylinder. Mod1 = correction, Mod2 = adjusts vertical centerpoint, Mod3 = Not used	135			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Global Effect Mode 1, 2, 3, 4 & 5	Curve Correction, Vertical Concave Cylinder. Mod1 = correction, Mod2 = adjusts vertical centerpoint, Mod3 = Not used	136	NA	0	0
	Curve Correction, Vertical Inside Corner. Mod1 = correction, Mod2 = adjusts vertical centerpoint, Mod3 = adjusts horizontal centerpoint	137			
	Curve Correction, Vertical Outside Corner. Mod1 = correction, Mod2 = adjusts vertical centerpoint, Mod3 = adjusts horizontal centerpoint	138			
	Curved Surface, Outside Sphere. Mod1 = correction, Mod2 = adjusts vertical centerpoint, Mod3 = adjusts horizontal centerpoint	139			
	Curved Surface, Inside Sphere. Mod1 = correction, Mod2 = adjusts vertical centerpoint, Mod3 = adjusts horizontal centerpoint.	140			
	Enhanced Collage Generator. Mod1 = grid style selection, Mod2 = grid portion displayed, Mod3 = edge blend.	141			
	Spherical Mapping. Outside. Mod1 = longitude angle, Mod2 = latitude angle, Mod3 = center latitude.	142			
	Spherical Mapping. Inside. Mod1 = longitude angle, Mod2 = latitude angle, Mod3 = center latitude.	143			
	Mattes. Mod1 = Mode, Mod2 = Matte Select, Mod3 = texture source	144			
	Enhanced Collage Wrap. Mod1 = array type, Mod2 = display cell, Mod3 = edge blending	145			
	Segmented Collage Generator. Mod1 = array type, Mod2 = display cell, Mod3 = edge blending	146			
	Segmented Collage Generator Wrap. Mod1 = array type, Mod2 = display cell, Mod3 = edge blending	147			
	Output Correction, Horizontal Convex Cylinder. Mod1 = correction, Mod2 = adjusts horizontal centerpoint, Mod3 = Not used	148			
	Output Correction, Horizontal Concave Cylinder. Mod1 = correction, Mod2 = adjusts horizontal centerpoint, Mod3 = Not used	149			
	Collage Gen 3, improves blending. Otherwise, the same as global effect 141. Mod1 = grid style selection, Mod2 = grid portion displayed, Mod3 = edge blend	150			
	Collage Gen 3 Wrap, improved blending. Otherwise, the same as global effect 145. Mod1 = grid style selection, Mod2 = grid portion displayed, Mod3 = edge blend	151			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Global Effect Mode 1, 2, 3, 4 & 5	Segmented Collage Gen 3, improves edge blending. Otherwise, the same as global effect 146. Mod1 = grid style selection, Mod2 = grid portion displayed, Mod3 = edge blend	152	NA	0	0
	Segmented Collage Gen 3 Wrap, improves edge blending. Otherwise, the same as global effect 147. Mod1 = grid style selection, Mod2 = grid portion displayed, Mod3 = edge blend.	153			
	Reserved. Defaults to effect 0	152-252			
	Special value used with global spherical mapping effect 142. Defaults to 0 otherwise.	253			
	Special value used with global spherical mapping effect 142. Defaults to 0 otherwise.	254			
	Pan and Scan. Mod1 = horizontal position, Mod2 = vertical position, Mod3 = Zoom	255			
Global Effect Modifier 1	These Modifier parameters adjust the option selected in the corresponding channel of each of the five Global Effects Modes.The type of adjustment and the default value depends on the particular effect option. NOTE: Setting the Graphic Effect Mode DMX = 253 or 254 activates specific spherical mapping control options for Modifier parameters. For more about Modifier parameter functionality, see *Global Effect Mode Channels* on page 92, and specific effect options listed alphabetically in *Chapter 12.*	0-255	0-100	NA	NA
Global Effect Modifier 2		0-255	0-100		
Global Effect Modifier 3		0-255	0-100		

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Global Mask					
Mask Select	***Static Masks***			0	0
	Round *iris* closing from outside in	0	0		
	Round *iris* closing from inside out	1	NA		
	Rectangle closing from outside in	2			
	Rectangle closing from inside out	3			
	Checkerboard, variation 1	4			
	Checkerboard, variation 2	5			
	Radial wipe, variation 1	6			
	Radial wipe, variation 2	7			
	Radial wipe, variation 3	8			
	Radial wipe, variation 4	9			
	Triangles, variation 1	10			
	Triangles, variation 2	11			
	Rectangular wrap	12			
	Tiles closing in	13			
	Horizontal doors, closing	14			
	Horizontal doors closing from opposing sides	15			
	Vertical doors closing from outside in	16			
	Vertical wipe closing from inside out	17			
	Rectangular tiles closing from inside out 1	18			
	Rectangular tiles closing from inside out 2	19			
	Vertical panels closing from outside in 1	20			
	Vertical panels closing from outside in 2	21			
	Vertical diamonds 1	22			
	Vertical diamonds 2	23			
	Horizontal diamonds 1	24			
	Horizontal diamonds 2	25			
	Pinwheel	26			
	Oval Iris closing from outside in	27			
	Oval Iris closing from inside out	28			
	Oscillating iris closing from outside in	29			
	Artistic Iris	30			
	Reserved for other installed masks, defaults to 0	31-127			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Mask Select	***Strobing Masks***			0	0
	Periodic strobe, round “iris” mask closing outside in.	128	50		
	Round *iris* closing from inside out	129	NA		
	Rectangle closing from outside in	130			
	Rectangle closing from inside out	131			
	Checkerboard, variation 1	132			
	Checkerboard, variation 2	133			
	Radial wipe, variation 1	134			
	Radial wipe, variation 2	135			
	Radial wipe, variation 3	136			
	Radial wipe, variation 4	137			
	Triangles, variation 1	138			
	Triangles, variation 2	139			
	Rectangular wrap	140			
	Tiles closing in	141			
	Horizontal doors, closing	142			
	Horizontal doors closing from opposing sides	143			
	Vertical doors closing from outside in	144			
	Vertical wipe closing from inside out	145			
	Rectangular tiles closing from inside out 1	146			
	Rectangular tiles closing from inside out 2	147			
	Vertical panels closing from outside in 1	148			
	Vertical panels closing from outside in 2	149			
	Vertical diamonds 1	150			
	Vertical diamonds 2	151			
	Horizontal diamonds 1	152			
	Horizontal diamonds 2	153			
	Pinwheel	154			
	Oval Iris closing from outside in	155			
	Oval Iris closing from inside out	156			
	Oscillating iris closing from outside in	157			
	Animated Dynamic Iris	158			
	Reserved for other strobing installed masks	159-255			
Mask Size	Adjusts mask size from fully closed to open	0-255	0-100	255	100
Mask Edge Fade	Hard edge to faded edge when Mask Select = 0-127. Strobe rate control from fastest to slowest when Mask Select parameter value = 128-255	0-255	0-100	0	0

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Global Image Edge Fade					
Image Edge Fade, Top	Adjusts the image's top edge diffusion from hard edge (0) to maximum fade (255)	0-255	0-100	0	0
Image Edge Fade, Right	Adjusts the image's right edge diffusion from hard edge (0) to maximum fade (255)	0-255	0-100	0	0
Image Edge Fade, Bottom	Adjusts the image's bottom edge diffusion from hard edge (0) to maximum fade (255)	0-255	0-100	0	0
Image Edge Fade, Left	Adjusts the image's left edge diffusion from hard edge (0) to maximum fade (255)	0-255	0-100	0	0
Global Keystone Correction					
Keystone X Top Left	Moves top left corner x value to center	0-255	0-100	0	0
Keystone Y Top Left	Moves top left corner y value to center	0-255	0-100	0	0
Keystone X Top Right	Moves top right corner x value to center	0-255	0-100	0	0
Keystone Y Top Right	Moves top right corner y value to center	0-255	0-100	0	0
Keystone X Bottom Right	Moves bottom right corner x value to center	0-255	0-100	0	0
Keystone Y Bottom Right	Moves bottom right corner y value to center	0-255	0-100	0	0
Keystone X Bottom Left	Moves bottom left corner x value to center	0-255	0-100	0	0
Keystone Y Bottom Left	Moves bottom left corner y value to center	0-255	0-100	0	0
Keystone X Ratio	Compresses and expands image horizontally	0-255	0-100	128	50
Keystone Y Ratio	Compresses or expands image vertically	0-255	0-100	128	50
Global Framing					
Framing X Top Left	Clip image from top left corner x value	0-255	0-100	0	0
Framing Y Top Left	Clip image from top left corner y value	0-255	0-100	0	0
Framing X Top Right	Clip image from top right corner x value	0-255	0-100	0	0
Framing Y Top Right	Clip image from top right corner y value	0-255	0-100	0	0

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Framing X Bottom Right	Clip image from bottom right corner x value	0-255	0-100	0	0
Framing Y Bottom Right	Clip image from bottom right corner y value	0-255	0-100	0	0
Framing X Bottom Left	Clip image from bottom left corner x value	0-255	0-100	0	0
Framing Bottom Left	Clip image from bottom left corner y value	0-255	0-100	0	0
Global Viewpoint					
Viewpoint Mode	***Perspective View, Spherical Coordinates***			0	0
	Look at point: center of universe	0	0		
	Look at point: graphic 1	1	NA		
	Look at point: graphic 2	2			
	Look at point: graphic 3	3			
	Perspective View, Cartesian Coordinates				
	Look at point: center of universe	4	NA		
	Look at point: graphic 1	5			
	Look at point: graphic 2	6			
	Look at point: graphic 3	7			
	Orthogonal View, Cartesian Coordinates				
	Look at point: center of universe	8	NA		
	Look at point: graphic 1	9			
	Look at point: graphic 2	10			
	Look at point: graphic 3	11			
	Perspective View, Spherical Coordinates				
	Look at point: graphic 4	12	NA		
	Look at point: graphic 5	13			
	Look at point: graphic 6	14			
	Look at point: graphic 7	15			
	Look at point: graphic 8	16			
	Look at point: graphic 9	17			
	Perspective View, Cartesian Coordinates				
	Look at point: graphic 4	18	NA		
	Look at point: graphic 5	19			
	Look at point: graphic 6	20			
	Look at point: graphic 7	21			
	Look at point: graphic 8	22			
	Look at point: graphic 9	23			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Viewpoint Mode	***Orthogonal View, Cartesian Coordinates***			0	0
	Look at point: graphic 4	24	NA		
	Look at point: graphic 5	25			
	Look at point: graphic 6	26			
	Look at point: graphic 7	27			
	Look at point: graphic 8	28			
	Look at point: graphic 9	29			
	Additional Effects				
	Reserved	30-127			
	Variable Edge Blend	128			
	Reserved	12-255			
Viewpoint X Position	Maximum horizontal angle clockwise	0	0-	32768	50
	Center	32768	50		
	Maximum horizontal angle counterclockwise	65535	100		
Viewpoint Y Position	Maximum Vertical angle clockwise	0	0-	32768	50
	Center	32768	50		
	Maximum Vertical angle counterclockwise	65535	100		
Viewpoint Z Position (Zoom)	Maximum distance from origin in front of view target	0	0	32768	50
	Center	32768	50		
	Maximum distance from origin behind view target	65535	100		
Global Control					
Global Control *(A number in parenthesis is the minimum number of consecutive times a DMX value must be received from a controller before the operation begins.)*	No control selected. Safe	0	0	0	0
	Reserved	1-119	NA		
	Axon Shutdown when Intensity = 0 (80)	120-130			
	Reserved	131-144			
	Reset when Intensity = 0 (80)	145-149			
	Reserved	150-251			
	Spherical Control Statistics (Global Control Modifier Parameter selects text color)	252			
	All-in-One displays an array that includes each layer's output, each layer's combined output, and any spherical effects applied.	253			
	Performance Statistics	254			
	On-screen Statistics	255			
	Reserved	4-255			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Global Control Modifier	***All-in-one Combined Quadrant (Global Control Channel = 253)***			0	0
	Displays each defined Graphic Object with no effects applied	0	0		
	Displays the first effect (if any) applied to any defined Graphic Object	1	NA		
	Displays the second effect (if any) applied to any defined Graphic Object	2			
	Displays the third effect (if any) applied to any defined Graphic Object	3			
	Displays the fourth effect (if any) applied to any defined Graphic Object	4			
	Displays the fifth effect (if any) applied to any defined Graphic Object	5			
	Displays the sixth effect (if any) applied to any defined Graphic Object	6			
	Displays the seventh effect (if any) applied to any defined Graphic Object	7			
	Displays the eighth effect (if any) applied to any defined Graphic Object	8			
	Displays the ninth effect (if any) applied to any defined Graphic Object	9			
	Reserved. Reverts to raw image display	10-255			
	On-screen Statistics (Global Control Channel = 252 or 255)				
	Text color = gray	0	NA		
	Text color = red	1			
	Text color = blue	2			
	Text color = green	3			
	On-screen Statistics (Global Control Channel = 254)				
	Controls opacity from full to transparent	0-255	NA		

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
GRAPHIC OBJECT FUNCTIONS					
Opacity	Selects transparency level from completely transparent (0) to opaque (255)	0-255	0-100	0	0
Graphic Content Definition					
3-D Object File	No selection	0	0	1	1
	First Stock 3-D Object (flat plane)	1	1		
	Additional Stock 3-D Objects	2-149	NA		
	First User 3-D Objects	150			
	Additional User Objects	151-255			
Media Folder	No selection	0	NA	0	0
	HES Folder 1	1			
	HES Folders 2- 40	2-40			
	First User Folder 41	41			
	User Folders 42-239	42-239			
	Reserved	240-254			
	Video capture. The Media File parameter selects S Video or SDI input. Other Media file values are ignored. ***NOTE: SDI available with DL.3 and Axon only*.**	255			
Media File	***Media File Selection (Media Folder Channel = 0-254)***			0	0
	No selection	0	0		
	First Media File	1	NA		
	Additional Media Files 2-255	2-255			
	Video Capture Selection (Media Folder Channel = 0-255)			0	0
	No Video capture source selected	0	0		
	SVideo capture source	1	NA		
	Standard Definition (SD) SDI capture source, if installed	2			
	SVideo capture source 2, if installed. ***Available with Axon server only***	3			
	SD SDI capture source 2, if installed. ***Available with Axon server only***	4			
	High Definition (HD) SDI source 1, if installed. ***Available with Axon server only***	5			
	High Definition (HD) SDI source 2, if installed. ***Available with Axon server only***	6			
	High Definition (HD) SDI source 3, if installed. ***Available with Axon server only***	7			
	High Definition (HD) SDI source 4, if installed. ***Available with Axon server only***	8			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
In Frame	Defines the beginning of a media file segment as a percentage of the movie length	0-65535	0-100	0	0
Out Frame	Defines the end of a Media File segment as a percentage of the movie length	0-65535	0-100	65535	100
Play Mode	Play forward looping continuously	0	0	0	0
	Play forward once and hold on the last frame	1	NA		
	Pause	2			
	Play forward if opacity > 0, hold on last frame	3			
	Play forward if opacity > 0, looping continuously	4			
	Pause and rewind to In Frame	5			
	Scrub (Display) the selected In Frame	6			
	Scrub (Display) the selected Out Frame	7			
	Scrub (Display) the selected In Frame with statistics	8			
	Scrub (Display) the selected Out Frame with statistics	9			
	Reserved	10-255	3-100		
Play Speed	Normal Speed	0	0	128	50
	Slow speeds from slowest toward normal	1-127	1-49		
	Normal Speed	128	50		
	Faster than Normal to Fastest	129-255	51-100		
Graphic Synchronization					
Sync Type	No selection	0	0	0	0
	Sync to Graphic 1 movie time	1	NA		
	Sync to Graphic 2 movie time	2			
	Sync to Graphic 3 movie time	3			
	Sync to Object 1 rotation	4			
	Sync to Object 2 rotation	5			
	Sync to Object 3 rotation	6			
	Sync to reverse Object 1 rotation	7			
	Sync to reverse Object 2 rotation	8			
	Sync to reverse Object 3 rotation	9			
	Sync to Graphic 1 movie time and Object 1 rotation	10			
	Sync to Graphic 2 movie time and Object 2 rotation	11			
	Sync to Graphic 3 movie time and Object 3 rotation	12			
	Sync to Graphic 1 movie time and Object 1 reverse rotation	13			
	Sync to Graphic 1 movie time and Object 2 reverse rotation	14			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Sync Type	Sync to Graphic 1 movie time and Object 3 reverse rotation	15	NA	0	0
	Sync to Graphic 4 movie time	16			
	Sync to Graphic 5 movie time	17			
	Sync to Graphic 6 movie time	18			
	Sync to Graphic 7 movie time	19			
	Sync to Graphic 8 movie time	20			
	Sync to Graphic 9 movie time	21			
	Sync to Object 4 rotation	22			
	Sync to Object 5 rotation	23			
	Sync to Object 6 rotation	24			
	Sync to Object 7 rotation	25			
	Sync to Object 8 rotation	26			
	Sync to Object 9 rotation	27			
	Sync to Object 4 reverse rotation	28			
	Sync to Object 5 reverse rotation	29			
	Sync to Object 6 reverse rotation	30			
	Sync to Object 7 reverse rotation	31			
	Sync to Object 8 reverse rotation	32			
	Sync to Object 9 reverse rotation	33			
	Sync to Graphic 4 movie time and Object 4 rotation	34			
	Sync to Graphic 5 movie time and Object 5 rotation	35			
	Sync to Graphic 6 movie time and Object 6 rotation	36			
	Sync to Graphic 7 movie time and Object 7 rotation	37			
	Sync to Graphic 8 movie time and Object 8 rotation	38			
	Sync to Graphic 9 movie time and Object 9 rotation	39			
	Sync to Graphic 4 movie time and Object 4 reverse rotation	40			
	Sync to Graphic 5 movie time and Object 5 reverse rotation	41			
	Sync to Graphic 6 movie time and Object 6 reverse rotation	42			
	Sync to Graphic 7 movie time and Object 7 reverse rotation	43			
	Sync to Graphic 8 movie time and Object 8 reverse rotation	44			
	Sync to Graphic 9 movie time and Object 9 reverse rotation	45			
	Reserved. Defaults to mode 0, no selection.	16- 255			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Sync To	No Selection	0	NA	0	0
	Sync to Fixture ID Number 1	1			
	Sync to Fixture ID Number 2 . . . Sync to Fixture Number 254	2 . . . 254			
	Sync to Fixture ID Number 255	255			
Graphic Object Effects					
Visual Mode	Off. No visual mode processing applied to output.	0	0	0	0
	Content Optimization. Mod1 = black level, Mod2 = contrast.	1	NA		
	Sepia tones. Mod1 fades from original color to sepia colors. Mod2 controls saturation.	2			
	Red tones. Mod1 fades from original color to red tones. Mod2 controls saturation.	3			
	Gray maker. Mod1 compresses colors to shades of gray. Mod2 adjusts contrast	4			
	Gray maker2. Always gray. Mod1 = brightness, Mod2 = contrast	5			
	Posterizer. Mod1 reduces color detail. Mod2 adjusts contrast.	6			
	Color to Black & White. Mod1 fades color RGB @ 0 to B/W @ 50% to white @100%. Mod2 = not used.	7			
	Fire Gradient, Mod1fades original to converted Mod2 not used, reserved.	8			
	Negative Art. Mod1 fades from original image to converted image, Mod2 subtracts red from 0-128, subtracts green from 129-255.	9			
	Exposure Control. Mod1 adjusts color contrast, Mod2 adjusts color shift	10			
	Invert B&W, Keep Color. Mod1 = black comparison level, Mod2 = white comparison level	11			
	Texture Mixing. Mod1 = Source media file, Mod2 = Crossfade from original to source texture	12			
	Image Scale and Rotate. Mod1 = image scale, Mod2 = rotation angle.	13			
	Film Roll. Mod1 = horizontal roll speed, Mod2 = Vertical roll speed	14			
	Pixelate. Mod1 = amount of pixelation, Mod 2 not used	15			
	Faux LED. Mod1 = ”LED” size, Mod2 = spacing	16			
	Faux Tile. Mod1 = Tile size, Mod2 = spacing	17			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Visual Mode	Fuzzifier. Mod1 = x-axis distance, Mod2 = y-axis distance	18	NA	0	0
	Drop Shadow. Mod1 = horizontal shadow size, Mod2 = vertical shadow size	19			
	Zoom Blur. Mod1 = horizontal position center, Mod2 = vertical position center	20			
	Chroma Shift. Mod1 = horizontal shift, Mod2 = vertical shift	21			
	ShakeNBake. Mod1 = horizontal shake, Mod2 = vertical shake	22			
	CTO/CTB. Mod1 = push to orange, Mod2 = push to blue	23			
	Flip. Mod1 = flip horizontally, Mod2 = flip vertically	24			
	Reserved (Defaults to 0)	25-254			
	Pan and Scan. Mod1 = horizontal position, Mod2 = vertical position	255			
Visual Mode Modifier 1	Adjusts option selected in the **Visual Mode** Parameter The type of adjustment and the default value depends on the particular visual mode option selected. For more about **Visual Mode Modifier** parameter functionality, see, *Visual Mode* on page 64 and *Visual Mode Options* on page 66.	0-255	0-100	NA	NA
Visual Mode Modifier 2		0-255	0-100		
Graphic Effect Mode 1, 2 & 3	Off, no effects selection	0	0 NA	0	0
	CMY simulates CMY by subtracting RGB (reduces color values) Mod1 = cyan, Mod2 = magenta, Mod3 = yellow	1			
	CMY Add to All Pixels increases color values. Mod1 = cyan, Mod2 = magenta, Mod3 = yellow	2			
	CMY Add to Non-black Pixels increases color values. Mod1 = cyan, Mod2 = magenta, Mod3 = yellow	3			
	RGB Add All Pixels. Mod1 = red, Mod2 = green, Mod3 = blue	4			
	RGB Add 2 All Pixels. Mod1 = red, Mod2 = green, Mod3 = blue	5			
	RGB Add, non-black pixels. Mod1 = red, Mod2 = green, Mod3 = blue	6			
	RGB Swap to GBR. Mod1 = red, Mod2 = green, Mod3 = blue.	7			
	RGB Swap to BRG. Mod1 = red, Mod2 = green, Mod3 = blue.	8			
	Solarize 1 (if color value<DMX value, invert color). Mod1 = red, Mod2 = green, Mod3 = blue.	9			
	Solarize 2 (if color value > DMX, invert color). Mod1 = red, Mod2 = green, Mod3 = blue.	10			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Graphic Effect Mode 1, 2 & 3	Solarize (if color value < DMX, color = 0). Mod1 = red, Mod2 = green, Mod3 = blue.	11	NA	0	0
	Solarize 4 (if color value > DMX, color = 0). Mod1 = red, Mod2 = green, Mod3 = blue.	12			
	DotP and Resample. Mod1, Mod2 and Mod3 control resampling.	13			
	Color Cycle (DMX value controls cycle speed) Mod1 = red, Mod2 = green, Mod3 = blue.	14			
	All or Nothing (Color value greater than Mod value, color = 255, else color = 0) Mod1 = red, Mod2 = green, Mod3 = blue.	15			
	Solid Color RGB. Mod1 = red, Mod2 = green, Mod3 = blue.	16			
	RGB Invert. Mod1 = red to cyan, Mod2 = green to magenta, Mod3 = blue to yellow	17			
	RGB Invert & Swap to GBR. Mod1 = red to magenta, Mod2 = green to yellow, Mod3 = blue to cyan	18			
	RGB Invert & Swap to BRG. Mod1 = red to yellow, Mod2 = green to cyan, Mod3 = blue to magenta	19			
	Edge Detect Color. Mod1 = horizontal size, Mod2 = vertical search size, Mod3 = comparison threshold	20			
	Edge Detect B/W Mod1 = horizontal size, Mod2 = vertical search size, Mod3 = comparison threshold	21			
	Texture Ripple, Horizontal. Mod1 = size, Mod2 = rate, Mod3 = offset	22			
	Texture Ripple, Vertical. Mod1 = size, Mod2 = rate, Mod3 = offset	23			
	Texture Ripple, Circular. Mod1 = size, Mod2 = rate, Mod3 = offset	24			
	Texture Ripple, Asymmetrical Circular. Mod1 = size, Mod2 = rate, Mod3 = offset	25			
	Transparent Color Fine. Select key color. Mod1 = red, Mod2 = green, Mod3 = blue	26			
	Transparent Color Medium. Select key color. Mod1 = red, Mod2 = green, Mod3 = blue	27			
	Transparent Color Coarse. Select key color. Mod1 = red, Mod2 = green, Mod3 = blue	28			
	Transparent Color Invert, Fine. Select key color. Mod1 = red, Mod2 = green, Mod3 = blue	29			
	Transparent Color Invert, Medium. Select key color. Mod1 = red, Mod2 = green, Mod3 = blue	30			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Graphic Effect Mode 1, 2 & 3	Transparent Color Invert, Coarse. Select key color. Mod1 = red, Mod2 = green, Mod3 = blue	31	NA	0	0
	Scan Line. Mod1 selects scan line as texture, Mod2 fades from original image to converted image, Mod3 not used, reserved	32			
	Transparent Wipes. Mod1 = width of transparent area, Mod2 = center of transparent area, Mod3 = transparency mode	33			
	Pixel Twist. Mod1 = x twist center, Mod2 = y twist center, Mod3 = direction and amount of twist	34			
	Picture-in-Picture. Mod1 = x subpicture center, Mod2 = y subpicture center, Mod3 = subpicture size	35			
	Magnifying Lens. Mod1 = x lens center, Mod2 = y lens center, Mod3 = lens size	36			
	Magnifying Lens 2. Mod1 = x lens center, Mod2 = y lens center, Mod3 = lens size	37			
	Cartoon Edge. Mod1 = Edge Color, Mod2 = Contrast, Mod3 = Edge detection sensitivity	38			
	Color DeConverge. Mod1 = Moves red up, Mod2 = Moves green down and right, Mod3 = Moves blue down and left	39			
	Horizontal Mirror. Mod1 = mirror center, Mod2 and Mod3 not used	40			
	RGB Swap to BGR. Mod1 = red, Mod2 = green, Mod3 = blue	41			
	RGB Swap to RBG. Mod1 = red, Mod2 = green, Mod3 = blue	42			
	RGB Swap to GRB. Mod1 = red, Mod2 = green, Mod3 = blue	43			
	Colorize Gray Scale maps pixel intensity to color. Mod1 = Color Scheme selection, Mod2 = Zero intensity point in color scheme, Mod3 = Fading	44			
	Intensity key turns pixels of selected intensity transparent. Mod1 = Color Scheme, Mod2 = Intensity bandwidth, Mod3 = Transparency	45			
	Raindrop effect. Mod1 controls size/speed, Mod2 seeds the random number generator, and Mod3 controls raindrop rate.	46			
	Scale RGB. Mod1 = scale red, Mod2 = scale green, Mod3 = scale blue. Maximum of Mod1, Mod2 and Mod3 sets overall color range	47			
	Tiling on. Mod1 = x-axis tile scale, Mod2 = y-axis tile scaler, Mod3 = space between lines	48			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Graphic Effect Mode 1, 2 & 3	Color to Alpha. Mod1 = red to alpha, Mod2 = green to alpha, Mod3 = blue to alpha	49	NA	0	0
	Color to Alpha, Inverted. Mod1 = cyan to alpha, Mod2 = magenta to alpha, Mod3 = yellow to alpha	50			
	Texture Mixing. Mod1 = Source media file, Mod2 = Source effect level, Mod3 = Crossfade from original to source texture	51			
	Image Scale and Rotate. Mod1 = scales image, Mod2 = rotation angle, Mod3 = rotation speed	52			
	Film Roll. Mod1 = horizontal roll speed, Mod2 = vertical roll speed, Mod3 = Image scale	53			
	Pixelate. Mod1 = Amount of pixelation, Mod2 = horizontal scale, Mod3 = vertical scale	54			
	Faux LED. Mod1 = ”LED” size, Mod2 = spacing, Mod 3 = color peaking	55			
	Faux Tile. Mod1 = Tile size, Mod2 = spacing, Mod 3 = color peaking	56			
	Fuzzifier. Mod1 = Horizontal distance, Mod2 = vertical distance, Mod3 = fuzz decay	57			
	Drop Shadow. Mod1 = horizontal shadow size, Mod2 = vertical shadow size, Mod3 = shadow opacity	58			
	Zoom Blur. Mod1 = horizontal position center, Mod2 = vertical position center, Mod3 = zoom	59			
	Chroma Shift. Mod1 = horizontal shift, Mod2 = vertical shift, Mod3 = scale	60			
	ShakeNBake. Mod1 = horizontal shake, Mod2 = vertical shake, Mod3 = scale	61			
	Slats, Vertical. Mod1 = number, Mod2 = displacement, Mod3 = fade	62			
	Slats, Horizontal. Mod1 = number, Mod2 = displacement, Mod3 = fade	63			
	Sinewave, Circular with Y-axis Wobbulation Mod1 = size, Mod2 = rate, Mod3 = offset	64			
	Sinewave, Circular with Y-axis Wobbulation Mod1 = size, Mod2 = rate, Mod3 = offset	65			
	Sinewave, Circular with Z-axis Wobbulation Mod1 = size, Mod2 = rate, Mod3 = offset	66			
	Sinewave, Horizontal with X-axis Wobbulation Mod1 = size, Mod2 = rate, Mod3 = offset	67			
	Sinewave, Horizontal with Y-axis Wobbulation Mod1 = size, Mod2 = rate, Mod3 = offset	68			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Graphic Effect Mode 1, 2 & 3	Sinewave, Horizontal with Z-axis Wobbulation Mod1 = size, Mod2 = rate, Mod3 = offset	69	NA	0	0
	Sinewave, Vertical with X-axis Wobbulation Mod1 = size, Mod2 = rate, Mod3 = offset	70			
	Sinewave, Vertical with Y-axis Wobbulation Mod1 = size, Mod2 = rate, Mod3 = offset	71			
	Sinewave, Vertical with Z-axis Wobbulation Mod1 = size, Mod2 = rate, Mod3 = offset	72			
	Glow: Mod1 = red, Mod2 = green, Mod3 = blue	73			
	Glow Color Cycle: Mod1 = red cycle speed, Mod2 = green cycle speed, Mod3 = blue cycle speed	74			
	Reserved, defaults to Effect 0	75-79			
	Downward Vertical Streaks. Mod1 = start position, Mod2 = streak angle, Mod3 = fade	80			
	Gaussian Blur. Mod1 = sample distance, Mod2 = filter pass number, Mod3 = curve shape	81			
	Sharpen. Mod1 = sample distance, Mod2 = number of filter passes, Mod3 = sharpen scale	82			
	Flip, Mod1 = flip horizontally, Mod2 = flip vertically, Mod3 = not used	83			
	UV to Gray. Mod1 = U coordinate, Mod2 = V coordinate, Mod3 = Tolerance	84			
	UV to Transparent. Mod1 = U coordinate, Mod2 = V coordinate, Mod3 = Tolerance	85			
	UVSelect to Transparent. Mod1 = U coordinate, Mod2 = V coordinate, Mod3 = Tolerance	86			
	HS to Gray. Mod1 = H coordinate, Mod2 = S coordinate, Mod3 = Tolerance	87			
	HS to Transparent. Mod1 = H coordinate, Mod2 = S coordinate, Mod3 = Tolerance	88			
	HSSelect to Transparent. Mod1 = H coordinate, Mod2 = S coordinate, Mod3 = Tolerance	89			
	Texture Shift. Mod1 = horizontal shift, Mod2 = vertical shift, Mod3 = colors and scale	90			
	Lens Grid. Mod1 = magnification, Mod2 = edge shading, Mod3 = number of lenses	91			
	Edge Detect BW2. Mod1 = Sample distance, Mod2 = edge threshold comparison, Mod3 = detected edge scaler	92			
	Film Burn. Mod1 = burn/unburn rate, Mod2 = film blackening, Mod3 = burn pattern	93			

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Graphic Effect Mode 1, 2 & 3	Film Noise. Mod1 = noise rate, Mod2 = (0,127) push to sepia, (128,255) push to sepia with jitter, Mod3 = noise level	94	NA	0	0
	Particle System 1. Mod1 = emitter type, Mod2 = trail length, Mod3 = particle acceleration	95			
	Particle System 2. Mod1 = number of particles, Mod2 = size of particles, Mod3 = emitter size	96			
	Particle System 3. Mod1 -> particle initial velocity, Mod2 = particle rotation, Mod3 = particle lifetime	97			
	Prism. Mod1 = number of facets, Mod2 = index of refraction, Mod3 = rotation	98			
	Gaussian Halo. Mod1 = sample distance, Mod2 = number of filter passes, Mod3 = shape of Gaussian curve	99			
	Scene Change Detect Mod1 = Scale RGB, Mod2 = RGB to Alpha, Mod3 = Scale color after alpha applied	100			
	Yxy Luminance Scaling. Mod1 = scale luminance (default 64), Mod2 = scale x (default 128), Mod3 = scale	101			
	Prerotation Translation. Mod1 = translate x, Mod2 = translate y, Mod3 = translate z	102			
	Digital Mspeed. Mod1 = rotation mspeed, Mod2 = scaling mspeed, Mod3 = position mspeed	103			
	Reserved. Defaults to effect mode = 0	104-252			
	Special value used with global spherical mapping effect 142. Defaults to 0 otherwise.	253			
	Special value used with global spherical mapping effect 142. Defaults to 0 otherwise.	254			
	Pan and Scan	255			
Graphic Effect Mode Modifier 1	These Modifier parameters adjust the effect selected in the corresponding channel of each of the three Graphic Effect Mode channels. The type of adjustment and the default value depends on the particular effect. NOTE: Setting the Graphic Effect Mode DMX = 253 or 254 activates specific spherical mapping control options for Modifier parameters. For more about Modifier parameter functionality, see *Effect Mode Parameters* on page 86, and specific effect options listed alphabetically in *Chapter 12*.	0-255	0-100	NA	NA
Graphic Effect Mode Modifier 2		0-255	0-100		
Graphic Modifier 3		0-255	0-100		

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Graphic Rotation					
X-axis Rotation **(vertical flip, 16-bit adjustment)**	Continuous variable-speed counterclockwise object rotation around X-axis (fast to slow)	0-16382	0-24	32768	50
	Continuous rotation stop	16383	25		
	Rotates the object counterclockwise around X-axis in steps to -720 degrees absolute	16384-32767	26-49		
	0° rotation around X-axis	32768	50		
	Rotates the object clockwise around X-axis in steps to 720 degrees absolute	32769-49151	51-74		
	Continuous rotation stop	49152	75		
	Continuous variable-speed clockwise object rotation around X-axis (slow to fast)	49154-65535	76-100		
Y-axis Rotation **(horizontal flip, 16-bit adjustment)**	Continuous variable-speed counterclockwise object rotation around Y-axis (fast to slow)	0-16382	0-24	32768	50
	Continuous rotation stop	16383	25		
	Rotates the object counterclockwise around Y-axis in steps to -720 degrees absolute	16384-32767	26-49		
	0° rotation around Y-axis	32768	50		
	Rotates the object clockwise around Y-axis in steps to 720 degrees absolute	32769-49151	51-74		
	Continuous rotation stop	49152	75		
	Continuous variable-speed clockwise object rotation around Y-axis (slow to fast)	49154-65535	76-100		
Z-axis Rotation **(circular 16-bit adjustment)**	Continuous variable-speed counterclockwise object rotation around Z axis (fast to slow)	0-16382	0-24	32768	50
	Continuous rotation stop	16383	25		
	Rotates the object counterclockwise around Z-axis in steps to -720 degrees absolute	16384-32767	26-49		
	0° rotation around Z-axis	32768	50		
	Rotates the object clockwise around Z-axis in steps to 720 degrees absolute	32769-49151	51-74		
	Continuous rotation stop	49152	75		
	Continuous variable-speed clockwise object rotation around Z axis (slow to fast)	49154-65535	76-100		

Parameter	Description	DMX Value		Default	
		Dec.	%	Dec.	%
Scale X	**Graphic 1 Scaling**				
	Minimum object size along X axis (1:10)	0	0	32768	50
	Increases object size along X axis from minimum to actual size	1-32767	1-49		
	Actual size along X axis (1:1)	32768	50		
	Increases object size along X axis from actual to maximum size	32769-65534	51-99		
	Maximum object size along X axis (10:1)	65535	100		
Scale Y	Minimum object size along Y axis (1:10)	0	0	32768	50
	Increases object size along Y axis from minimum to actual size	1-32767	1-49		
	Actual size along Y axis (1:1)	32768	50		
	Increases object size along Y axis from actual to maximum size	32769-65534	51-99		
	Maximum object size along Y axis (10:1)	65535	100		
Scale Z	Minimum object size along Z axis (1:10)	0	0	32768	50
	Increases object size along Z axis from minimum to actual size	1-32767	1-49		
	Actual size along Z axis (1:1)	32768	50		
	Increases object size along Z axis from actual to maximum size	32769-65534	51-99		
	Maximum object size along Z axis (10:1)	65535	100		
X-Position	**Graphic 1 Position**				
	Moves object left from center of display	0-36767	0-49	32768	50
	Centers object along X axis in display	32768	50		
	Moves object right from center of display	36769-65535	51-100		
Y-Position	Moves object down from center of display	0-36767	0-49	32768	50
	Centers object along Y axis in display	32768	50		
	Moves object up from center of display	36769-65535	51-100		
Z-Position	Moves object nearer from center of display	0-36767	0-49	32768	50
	Centers object along Z axis in display	32768	50		
	Moves object back along Z axis at center of display	36769-65535	51-100		

Appendix B:

Custom User Content

There are several considerations to keep in mind when creating custom content to control with the DL.2, DL.3 or Axon graphics engine software.

Preparing Custom Content

For the highest quality rendering and playback on a DL.2, DL.3 fixture or Axon media server, use the following steps:

1. Commission or Design High Quality (Visually Clean or Never-Compressed) video, at least 640 x 480 (for DL.2 servers) or 1024 x 768 (for DL.3 servers) in Photo jpeg 98%-100% or Animation Non Compressed (best) format.

   NOTE: Extracting footage from a playable DVD will not give a high quality result since it has been highly compressed.

2. Light Optimize the content in a video editing program by boosting Brightness and Color Saturation and save the a master file in Photo Jpeg 98%-100% or Animation Non Compressed (best) format.

   NOTE: The DL.3 and Axon media servers can also provide light optimizing as a visual effect, (see* Content Optimization *on page 66).

3. Import Video master into Encoder/Compressor.
4. Output encoded files to your hard drive.
5. Upload your Custom Content to the DL.3 fixture or Axon media server, (see *Uploading Content from Your Local Drive to a Media Server* on page 232).

   NOTE: If a file is not compatible, it may load but not appear as output. The CMA thumbnail view of content will note incompatible files with an X.

Encoder Selection

Any encoder you use will need to provide options that achieve the following specifications:

- Size to 640x480 pixels (for DL.2 servers) or 1024 x 768 (for DL.3 servers)
- All I-frames (an I frame every 1 frame) for optimal tracking
- Constant Bit Rate (CBR) data rates of 10 to 12 megabits/sec
- Closed Group of Picture (GOP)
- Sequence headers each GOP (every frame)
- Progressive frames (since it's a progressive display device, not interlaced)
- End of sequence “Sequence Style”

All the encoders have demos and will batch encode (ExpertHD need a small script and a settings file to batch encode).

Creating 3-D Objects

In general, any 3-D modeling program can be used to create objects. If the particular 3-D modeler does not export in DirectX .x format, a translation program will be needed to translate the object from the modeler's output format to the DirectX .x format. For example, you can use Newtek's Lightwave 3-D® modeler to generate 3-D objects in .lwo format, and then convert the object to .x format using Deep Exploration from Right Hemisphere.

The following list includes some general notes and tips for creating a custom 3-D object.

- With the control parameters (position, scaling and rotation) set at their default values, a rectangle measuring (13.0m, 9.75m, 0m) will just fill the screen.
- Objects are stored in Microsoft's DirectX .x format. .x files may be stored in either text form or binary form.
- An object can have one layer, one surface and one file texture.
- An object's UV (texture) coordinates should be in the range [0.0,1.0] to insure proper presentation. UV coordinates outside this range will wrap to this range but the results are not predictable.
- All polygons should be triangles. When creating objects, it can be easier to work with polygons that have more than three sides. However, an object should only contain triangles (three-sided polygons) when ultimately saved for use with the graphics engine.
- An object can contain multiple, disconnected subobjects as long as item 4 is followed. An example would be an object composed of an array of disconnected spheres or cubes.

NOTE: For additional assistance and the latest software and techniques for creating and encoding custom content, see the Digital lighting product pages and product support pages at highend.com

Managing Custom Content

The Content Management Application running on your own computer as a client to DL.3 media servers via Ethernet manages any User Content you create. All Stock and User content can be viewed and refreshed but the CMA client gives you additional control over other aspects of your custom content.

Sections under *Managing User Content* on page 228 in *Chapter 13* describe the User content management functions including instructions on how to:

- Rename files and folders
- Delete files and folders
- Control DMX value assignment to files and folders
- Move files and folders between your local drive and a DL.3 fixture server
- Move files between networked DL.3 fixtures

Appendix C:

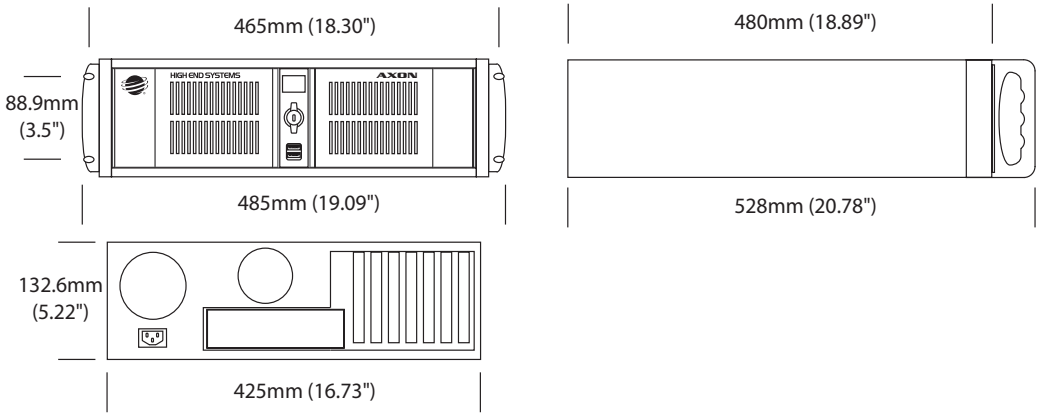
Axon Media Server Specifications

Fixture mechanical, electrical, optical and component specifications are listed.

Mechanical

Fixture Dimensions: 65mm x 89mm x 528mm (18.3in x 3.5in x 20.8in)

Weight: 15 kg (33 lbs)



Computer

Processor: Intel Core2Quad Q9550

Memory: 2 GB DDR2 RAM

Hard drive: 750 GB Seagate SATA

SDI Capture Card: Decklink SDI - High Definition

Operating System: Windows XP embedded

Video Output

Local Video Output allows viewing of CMA for Content Management and Configuration editing.

Connection: DVI with VGA Adapter

Note: ***Some earlier versions of Axon media servers may have a different configuration. Find all hardware configurations listed by serial number at the Axon support page of the High End System website (www.highend.com/support).***

Operation

Control Options: DMX512, Art-Net

Compliance: CE

DMX Connectors: 5-pin male and female XLR connectors

Software Upgrades: Download software and upgrades from the High End Systems web site (www.highend.com)

Environmental Specifications

Ambient Operating Temperature Range: 5°–35° C (40°–95° F)

Maximum ambient temperature (Ta): 35° C (95° F)

Humidity: 5%–95% (non-condensing)

Altitude: 0–8850 ft (0–2700 m)

Cable and Connector Specifications

Video Connectors:

- RGBHV—BNC x 5
- VGA—HD15
- S-Video—mini-DIN
- SDI - BNC Twistlock

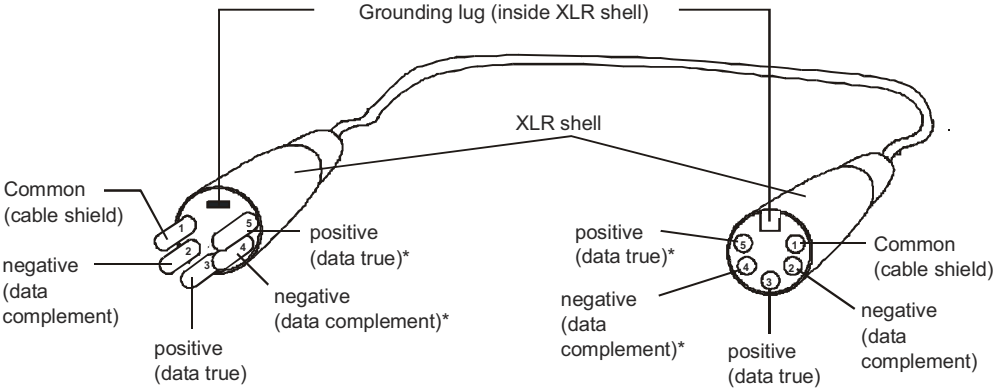
Peripheral/Network Connectors:

- Six USB ports
- Ethernet

DMX Connectors

Cables: Belden 9841 or equivalent (meets specifications for EIA RS-485 applications) with the following characteristics:

- Two 4-conductor twisted pairs plus a shield
- Maximum capacitance between conductors: 30 pF/ft
- Maximum capacitance between conductor and shield: 55 pF/ft
- Maximum resistance: 20 Ohm/100 ft
- Nominal impedance: 100–140 Ohm



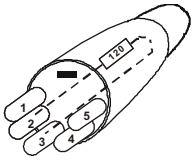
Male XLR Connector

Female XLR Connector

**This data line is not used by the fixture, but allows data to pass through the fixture.*

Connectors: Two 5-pin male and female XLR connectors:

- Pin 1 Ground
- Pin 2 Data–
- Pin 3 Data+
- Pin 4 Secondary data–
- Pin 5 Secondary data+



Terminator: 5-pin male XLR connector with a 120 Ohm terminating resistor fitted between pins 2 and 3.

Appendix D:

Safety Information

WARNING! For Continued Protection Against Fire, this equipment is designed for connection to branch circuit with a maximum overload protection of 20 A.

WARNING! For Continued Protection Against Electric Shock

- If this equipment was received without a line cord plug, attach the appropriate line cord plug according to the following code:
  - —brown–live
  - —blue–neutral
  - —green/yellow–earth
- As the colours of the cores in the mains lead of this equipment may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:
  - —the core which is coloured green and yellow must be connected to the terminal in the plug which is marked with the letter E or by the earth symbol ⏚, or coloured green or green and yellow.
  - —the core which is coloured blue must be connected to the terminal which is marked with the letter N or coloured black.
  - —the core which is coloured brown must be connected to the terminal which is marked with the letter L or coloured red.
- Class I equipment. This equipment must be earthed.
- Equipment suitable for dry locations only. Do not expose this equipment to rain or moisture.
- Refer servicing to qualified personnel; no user serviceable parts inside.

Appendice E: Importantes Informations Sur La Sécurité

Mise En Garde: Pour Une Protection Permanente Contre Les Incendies: Cet appareil de connection au circuit comporte une protection contre les surcharges de 20 A.

Mise En Garde: Pour Une Protection Permanente Contre Les Chocs Électriques

- Si cet équipement est livré sans prise de cable, veuillez connecter la prise de cable correcte selon le code suivant:
  - marron - phase
  - bleu - neutre
  - vert/jaune - terre
- Débrancher le courant avant de changer les lampes ou d'effectuer des réparations.
- Cet équipement doit être uniquement utilisé dans des endroits secs. Ne pas l'exposer à la pluie ou l'humidité.
- À l'intérieur de l'équipement il n'y a pas de pièces remplaçables par l' utilisateur. Confiez l'entretien à un personnel qualifié.
- Equipement de Classe I. Cet équipement doit être mis à la terre.

Anhang E: Wichtige Hinweise Für Ihre Sicherheit

Warnung: Zum Schutz Vor Brandgefahr: Dieses Gerät darf nur an eine Zweigleitung mit einem Überlastungsschutz von höchstens 20 A angeschlossen werden.

Warnung: Zum Schutz Gegen Gefährliche Körperströme

- Wenn dieses Gerät ohne einen Netzkabelstecker erhalten wurde, ist der entsprechende Netzkabelstecker entsprechend dem folgenden Code anzubringen:
  - Braun - Unter Spannung stehend
  - Blau - Neutral
  - Grün/Gelb - Erde
- Vor dem Austauschen von Lampen oder vor Wartungsarbeiten stets den Netzstecker ziehen.
- Diese Geräte sind nur zum Einbau in trockenen Lagen bestimmt und müssen vor Regen und Feuchtigkeit geschützt werden.
- Servicearbeiten sollten nur von Fachpersonal ausgeführt werden. Das Gerät enthält keine wartungsbedürftigen Teile.
- Dieses Gerät gehört zur Klasse I. Dieses Gerät muß geerdet werden.

Apéndice E: Información Importante De Seguridad

Advertencia: Para Protección Continua Contra Incendios: Este equipo debe conectarse a un circuito que tenga una protección máxima contra una sobrecargas de 20 A.

Advertencia: Para La Protección Continua Contra Electrocuciones

- Si se recibió este equipo sin el conector de alimentacion, monte usted el conector correcto según ia clave siguente:
  - — moreno - vivo
  - — azul - neutral
  - — verde/amarillo - tierra
- Desconecte el suministro de energía antes de cambiar lámparas o prestar servicio de reparación.
- Este equipo esta disenado para usarce en lugares secos no lo exponga a la lluvia o humedad.
- Derive el servicio de reparación de este equipo al personal calificado. El interior no contiene repuestos que puedan ser reparados por el usuario.
- Equipo de Clase I. Este equipo debe conectarse a tierra.

Appendice E: Importanti Informazioni Di Sicurezza

Avvertenza: Per Prevenire Incendi: Questa apparecchiatura e' da collegarsi ad un circuito con una protezione da sovraccarico massima di 20 ampere.

Avvertenza: Per Prevenire Le Scosse Elettriche

- Da non montare sopra una superficie infiammabile.
- Mantenere l' apparecchio a un minimo di 1.0 metri (3.28 piedi) di distanza dai materiali combustibili.
- Sostituire i fusibili usando soltanto quelli del tipo e della taratura adatta.
- Mantenere una distanza minima di 1.0 metri (3.28 piedi) dagli oggetti accesi.
- Questa apparecchiatura e' da collegarsi ad un circuito con una protezione da sovraccarico massima di 20 ampere.

Vigtig Sikkerhedsinformation

Advarsel: Beskyttelse mod elektrisk chock.

VIGTIGT! LEDEREN MED GUL/GROEN ISOLATION MAA KUN TILSLUTTES KLEMME MAERKET ELLER .